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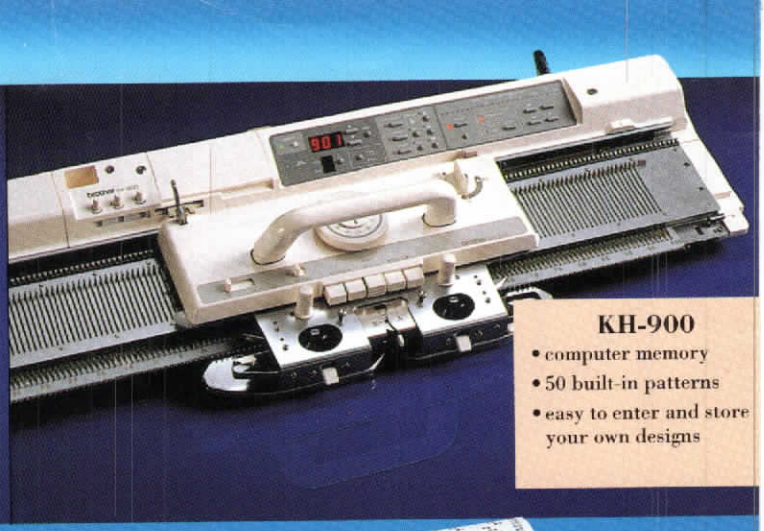

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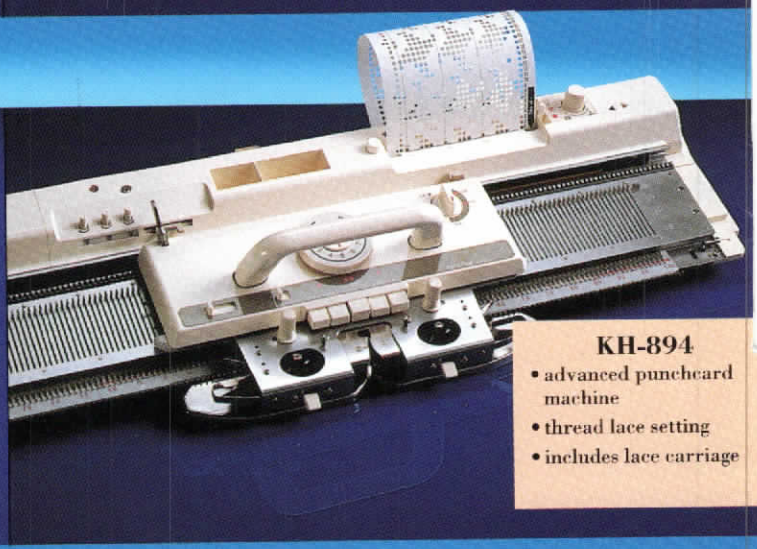

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ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT−1, MT−2, MT−3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1×1 rib or every third needle back to non-working position for a 2×1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

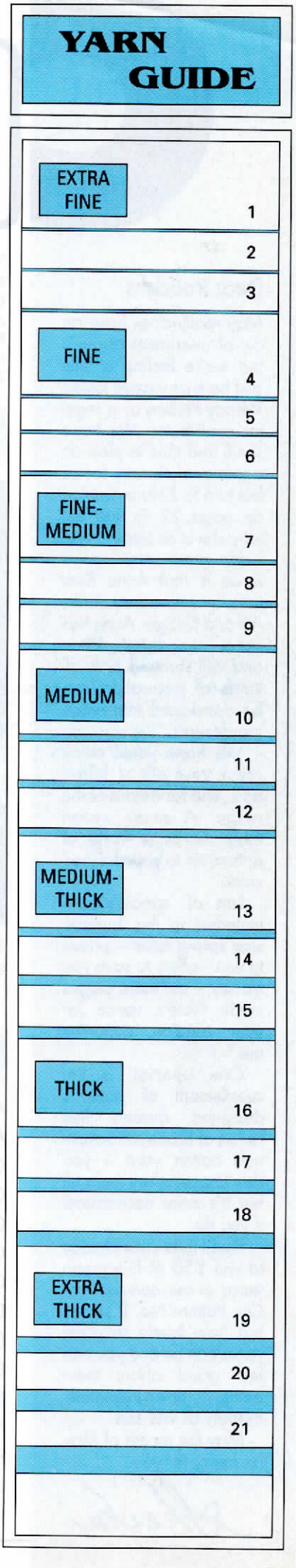
Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.



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Advertising **Brenda Hughes Tel: 0672 516749**
Photography **Bill Morton**
Hair/Make Up **Rod at Select**
Stylist **Sally Ann Carroll**

Dear Readers

May really does have an air of merriment about it but we're feeling a little sad here as we are losing Wendy Phillips as a regular contributor. We hope she'll find time to plan an occasional feature for us but turn to *Picture Knitting* on page 22 to find out why she is so busy.

However, the good news is that Anne Kent joins us with a new series *Art and Design*. Anne has some wonderful ideas and will show us how all kinds of inspiration can be developed into working designs.

We hope you'll enjoy using your gift of labels and send for details of the range. A smart woven label makes a world of difference to your finished work.

Lots of 'specials' are included in this bumper size spring issue – prizes to win – offers to save you money – but extra pages mean there's space for your regular favourites too.

One 'special' is the supplement of patterns designed around five cones of Bramwell Savannah cotton yarn – you don't have to knit them all but it's more economical if you do.

Don't miss your chance to win £50 of Evergreen yarns in our competition. Our Pattern No. 2 shows just how lovely recycled yarns can be and you can feel good about them being environmentally friendly as you knit.

May the month of May be merry for you.

Sheila

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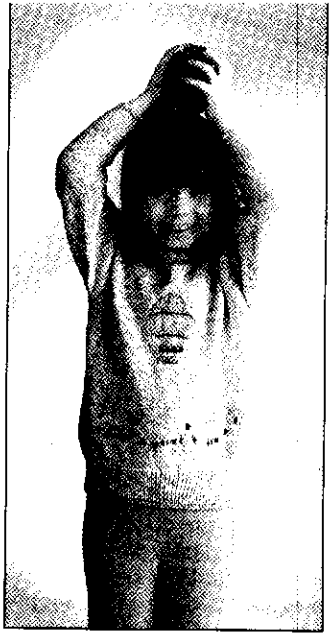

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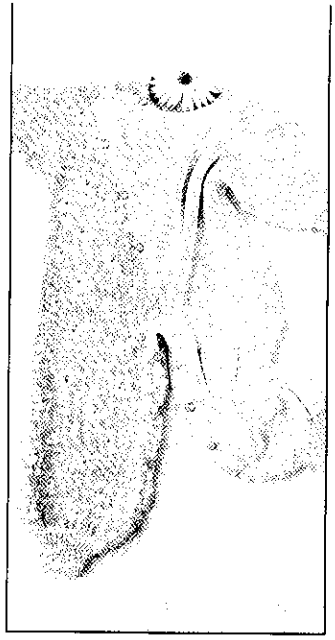

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Printed in England

MAKE MERRIE THIS MAY

- **IRIS** **7**
Knitting kit in mohair for a beautiful intarsia-decorated jacket
- **FREE LINE** **8**
Try your luck in our free draw for no-sew appliqués and Dylon fabric paints
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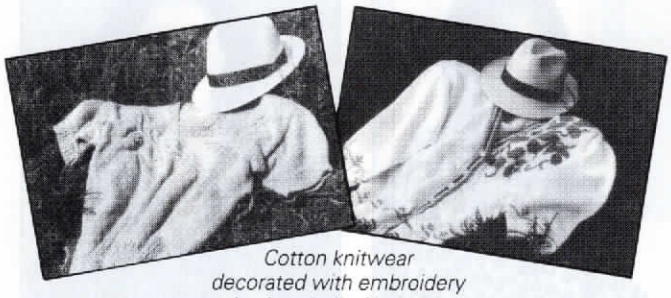
NEWS LINE

CRAFT SHOWS

We have been 'talent spotting' at the many Craft Shows up and down the country. **Annabelle Sheldrick** is a knitwear and embroidery designer who specialises in designs which are rich in texture as a result of the yarn used, the stitches employed and the embroidered details. We illustrate examples of Annabelle's work. (Contact: Annabelle Sheldrick, 34 Balgonie Road, Chingford, London E4 7HL. Tel: 081-529 5682.)

Yvonne Smith exhibits extensively at Craft Shows with both knitted and woven items. The articles she shows are made from her own hand-spun yarns and she can dye yarns to match most colours. Hats, sweaters, scarves and lacy cloths are all part of Yvonne's work – typical is a scarf hand-knitted to a traditional pattern in natural coloured hand-spun wool from Blue-faced Leicester sheep. (Contact Yvonne at 14 Highfield Road, Hornchurch, Essex RM12 6PT. Tel: 0708 443610.)



Cotton knitwear decorated with embroidery by Annabelle Sheldrick

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D4

DYE PLANTS

When the good weather comes around a visit to the South Sherrads Nursery is recommended, where you can see a range of natural dye plants available to knitters and weavers and anyone who has an interest in achieving natural landscape colour schemes in their particular craftwork. Dye plants are sold in seed packets or can be purchased fresh or dried for dyeing purposes. Linda Hall, based on her Mobile Craft Barge, on the River Trent, Nottinghamshire, offers tuition courses in Natural Plant Dyeing at the nursery at weekends. The cost of £20.00 per day per person is inclusive of all natural dye materials and yarns. (Contact Linda Hall at 8 Edmond Grove, Hucknall, Nottingham NG15 7TH or Mr J. H. Binch at South Sherrads Nursery, Old Epperstone Road, Lowdham, Nottinghamshire NG14 7BZ. Tel: 0602 663213.)

NO INTERRUPTIONS

We've just heard of an **'Uninterruptible Power Supply Unit'** which will protect your PC from electrical disturbance.

If the data on your computer represents hours of work and is valuable to you – particularly if your livelihood depends on it – losing it or having it turned into gobbledygook is a disaster which can happen all too easily and apparently is due to mains supply disturbances in over 80% of computer malfunction cases.

The SPS500X unit is produced by **M. J. Electronics** and it connects between the normal electricity socket and your computer. The unit blocks all interruptions such as voltage fluctuation and electrical noise and will even allow up to 15 minutes 'grace' in the case of power failure. The cost of from £230 which includes VAT and carriage would soon be recouped if it saves the loss of 'the prototype'.

For more details please contact M. J. Electronic Services (International) Limited, Unit 8, Axe Road, Colley Lane Industrial Estate, Bridgwater, Somerset TA6 5LJ. Tel: 0278 422882.

GETTING AWAY?

It can't really be called getting away from it all, for a machine knitter to spend a few days at a machine knitting workshop but many will be keen to have details of this 'busman's holiday'.

Alston Hall is a residential college for adult education situated at Longridge near Pre-

LANOLIN

Lanolin – a natural product from sheep's wool – has had an unfortunate and unjustified reputation as a 'black sheep in industry'. Now toilet manufacturers are renewing their acquaintance with this truly natural, superbly emollient ingredient with almost negligible allergenic potential. Among other things, it's a superb ingredient for hand care products.

ston and a Sunday to Friday workshop has been arranged for each month from April to October by **Gert & Daisy Designs.**

The subject changes from month to month with strong emphasis on designing a garment from start to finish. Lecturers are all well-known designer knitters, the programme listing Janet Cooke, Ann Brown, Kate Arklay, Ann Durkan, Janet Spink, Pat Stapley and Linda Banyard.

With lovely gardens and surrounding countryside, Alston Hall is a beautiful location for a break so send for more details of accommodation, prices and course content. Please contact Gert & Daisy Designs, Reyn'fel, 61 Toms Lane, Kings Langley, Hertfordshire WD4 8NJ. Tel: 0923 265373.

SUCH TALENT

A browse through a copy of the **Missenden Summer School** programme leaves one amazed by the variety of subjects offered and the wealth of talent, on tap, ready and waiting to be shared with anyone who chooses to spend a few days in one of the study groups.

These course holidays can provide wonderful therapy for the over-stressed, the under-extended and the simply bored but anyone who wants to improve their knowledge of a subject will find their lecturer an expert in the field.

The trouble is that it is so tempting to stray from machine knitting and crafts (presumably where the reader's interest lies) into 'The Victorian Age', 'Wildfowl Carving', 'Enjoy Your Garden' or 'Tai Ji for Beginners'. Then there's art and music, theatre and languages and even 'An Introduction to Croquet'.

Write for details as it's impossible to give you more than a quick impression of the scope of this Summer School and you may well be more interested in a course on bridge or poetry than one concerned with needlecraft.

Missenden Abbey is set in the beautiful Buckinghamshire countryside but close to motorway and rail connections. The address is Missenden Abbey, Great Missenden, Buckinghamshire HP16 0BD. Tel: 0494 890295.

KNEELERS

There's an unusual competition taking place at the **Knitting & Stitching Show** in London and Harrogate next autumn. It is to find the best original church kneeler designed and stitched by an amateur and which depicts the title or line of any hymn.

The prize is a cheque to the Church for £1,000, a Commemorative Bowl and Certificate of Merit plus a hamper of supplies for the next stitching project. There are second and third prizes of £500 and £250 and 25 runner-up prizes. The stakes are high and the judging will be by experts but a second competition will run side-by-side.

There will be a display at the exhibitions of kneelers which have been submitted because of their history, general design or simply because they are well loved. This time the judges will be the visitors to the exhibitions and their opinions will win £500 for the Church chosen by the person who submits the favourite kneeler.

This novel competition also provides a chance for these often beautiful pieces of craftsmanship to be seen by a wide audience and they are sure to be a big attraction at both Knitting and Stitching Shows.

The organisation of such a competition requires an early response from anyone wanting to submit a kneeler so, if you are interested in the details, get in touch with the show organisers, **Creative Exhibitions,** right away.

Please write to Kneelers, Creative Exhibitions Ltd., 46 Tressillian Road, Brockley, London SE4 1YB or telephone 081-692 8848.

MOHAIR JACKET FOR ALL SEASONS to knit from a kit

This lovely jacket is beautifully designed to be a must in your wardrobe – a pretty cover-up for summer evenings, an elegant jacket for winter socialising or cosy comfort at any time of day.

It's light and warm because it is in 'Gold Award' mohair and the pattern is an easy-to-follow graph which is suitable for hand or chunky machine knitting. The kit includes sufficient yarn in all the colours for sizes up to 18 and buttons are also provided.

The kit is realistically priced at £29.95 which includes postage, packing, insurance, VAT and a guarantee that there is sufficient yarn to knit the garment.

To order your kit, please complete the coupon (or copy it on to separate paper to avoid cutting your magazine) and post it together with your payment to: Iris Jacket, *MKM,* 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.

The closing date is 30th June 1994 but please allow 28 days for delivery.

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A MACHINE KNITTING MONTHLY SPECIAL

Freeline

FREELINE

This month it's all about decoration – simple ways to turn simple garments into something really special.

We have three 'No Sew Appliqué' kits by courtesy of **The American Craft Club of Britain** – a club formed to bring members the latest information on craft ideas (project sheets) and products from America. The appliqués are iron-on and can be finished with paint. The kit contains a selection of appliqué motifs, complete instructions and fusible web. The kits cost around £4.99 – and we have three to give away.

Dylon International have introduced a new Pearl finish to their **Color Fun** dimensional fabric paint range. The shiny pearl iridescent finish comes in White, Deep Pink, Sea Blue, Golden Yellow and Lilac and the 25ml bottles with comprehensive instructions retail at 95p. We have three sets of six bottles each to give away.

To enter our draw just send a postcard with your name and address marked 'Decoration' and send to *Machine Knitting Monthly*, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW to arrive no later than May 31st, 1994.

Dylon is sold in craft shops and haberdashery departments. The American Craft Club of Great Britain can be contacted at 45 Valeside, Hertford, Hertfordshire SG14 2AS.

FORGING AHEAD

It's nice to include an optimistic note! FORGE – The Forum of Retail and Garment Enterprises has just published information from leading retail stores in Britain and on the Continent, which shows there is a buoyant demand for women's knitwear in general and silk knitwear in particular. Those who knit for profit can hopefully look forward to a good year.

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KNIT TO FINISH

There's a great new book out by Nina Miklin and it's a must if you want your garments to have that expensively professional look that only a perfectly shaped and stitched neckband can give them.

In **Knit To Finish** Nina explains how the perfect neckline is achieved and takes you step-by-step through shaping the neckline, knitting the band, removing and replacing stitches, attaching the band and joining the shoulder seam.

We haven't counted, but Nina tells us there are 75 black and white photographs to illustrate the process and that just goes to show how detailed and important this operation is – skimp the effort at this point and the garment can easily be spoilt. This is not to say that the process is so difficult but care must be taken to follow Nina's method throughout. For instance the decreasing must be worked as she describes for the neckband to sit as beautifully as it does in the illustration!

Knit To Finish is an A4 size paperback with colour cover

and it is called 'Book No.1 – Necklines' as Nina plans that it will be the first in a whole series of reference books for achieving perfection – in buttonholes and collars, in pockets and cuffs – in all those areas where shaping and joining correctly are so important.

The book is available direct from Nina at £12.50 plus postage – UK 45p; Europe 80p; elsewhere £1.70. Please send orders with sterling cheque or postal order to Nina Miklin, PO Box 1720, London W9 1TT.

10▶

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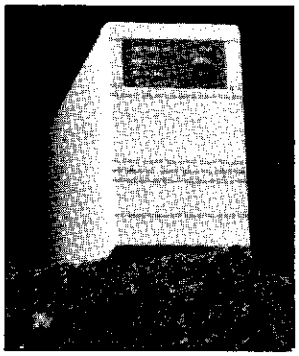

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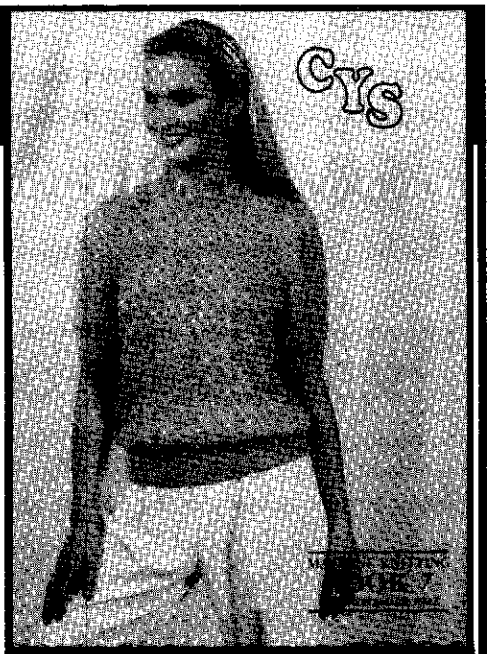

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This coupon entitles you to buy up to NINE Ann Kite Open Learning Video Courses at the Special Offer prices. The only restriction is that you may not order more than one of each video.

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.....

CLOSING DATE 31st MAY 1994.

PLEASE DO NOT FORGET TO ADD POSTAGE AND PACKING.

This coupon is valid with orders for despatch to addresses in UK and Europe, plus BFPOs.

For full details, see Ann's full-page advertisement in this issue.

DS

Tapestry jacket *Snowstorm tunic*

FAIR ISLE SAVERS

If you missed seeing them at the recent knitting exhibitions, we can tell you about the four new patterns available from **Artika Designs** this season. Two jackets and two sweaters are all knitted in single bed Fair Isle and are suitable for any 24-stitch punchcard or electronic machine.

Three of the patterns go up to 44-inch bust size – Snowstorm Tunic (£3.50) (which can be knitted on a 12-stitch machine too), Tapestry Jacket (£3.50) and Patchwork Tunic (£2.95). The fourth pattern Star Jacket (£3.95) is sideways knitted and goes up to 58-inch bust.

As a special offer to *MKM* readers, the set of four is available, until the end of May only, at the reduced price of £12.50.

The second saving to be made is that Artika have arranged for Mervi Silander at Paintbox Yarns to supply yarn packs of the three multi-coloured designs so that you get the right colours in the right quantities and you do not buy more than you need. Details about these packs will be supplied with the Artika patterns.

These are four very professional-looking stitch patterns on smart and wearable garments so contact Artika right away and mention *MKM* to be sure of the special price. The address is Artika Designs, 41 Dundonald Road, London NW10 3HP. Tel/Fax: 081-968 3315.

Patchwork tunic *Star jacket*

HELPLINE

If you have a really troublesome problem with knitting or crochet, the answer may lie in the new **Helpline** which the **Knitting and Crochet Guild** have available.

You don't even have to be a member – the service which is free to members, costs just £1.00 per query to anyone else who cares to write. Your problem would need to be really difficult to beat the combined knowledge of the Guild experts and all the books and patterns available to them, so

make a note of the address and keep it by your machine for the day when frustration strikes.

To use the Helpline, send: * Full details of your problem or question with a copy of any relevant pattern; * An sae for your reply and, if you are not a Guild member, * £1.00 fee per query – a cheque or PO (made payable to the Knitting and Crochet Guild), £1.00 coin or stamps are acceptable.

Send your letter to: Miss Jennie Gairns, Knitting and Crochet Guild Helpline, Cartref Hedd, Conwy Old Road, Penmaenmawr, Gwynedd LL34 6RD.

Membership of the Guild costs £12.00 per year and you can get full details of it from: Mrs Anne Budworth, Membership Secretary, 228 Chester Road North, Kidderminster, Worcestershire DY10 1TH.

DATABASE DETAILS

How many times when knitting a repeat garment, or even a different garment for the same customer, do we have to search for those important measurements and tension details? No more cards and scraps of paper for any knitter with access to a computer! The Knitter's Database has been written by Terry Mason specifically to store all the information we need.

Store in your PC the names and addresses of customers together with details of garments knitted for them. These records can then quickly be sorted into order ready for printing as a list.

Looking for information about a customer/garment is as quick as pressing the appropriate computer keys and it is safely stored away where it cannot get lost in the piles of magazines, invoices or other miscellaneous paperwork.

Mailing labels for customer mailshots or Christmas cards can be printed in a very short time saving hours of hand writing addresses.

This is a great little program for any knitter running a home-based knitting business. How about a magazine referencing database next, please Terry, to store all the page/issue details for garments we want to knit or articles of particular interest?

The Knitter's Database is available for the IBM compatible PC at £24.95 and for the Amstrad CPC 6128 for £21.95. Send to Terry Mason, 15 Inishmoyne Green, Antrim, Northern Ireland BT41 4JZ.

RHONDDA

If you turn to our **Spotlight** feature this month, you'll see some magnificent examples of machine knitting as art and visitors to the Rhondda Heritage Park Gallery will be able to see them exhibited there during May.

The exhibition **Crafts in Wool** displays the local history and landscapes portrayed by the revolutionary medium of machine knitting and computer graphics – a creative process developed by **James Molloy** and **Joan Davies.**

The exhibition launches Crafts in Wool as a new Rhondda-based company and with James's pedigree of a grandfather who founded the famous Irish Donegal Tweeds and his recent history of being runner-up in Mid Glamorgan's Innovator of the Year Awards last year, it seems set fair for success.

Crafts in Wool is on display from 5th to 26th May and there is much more to see besides as the Gallery has a diverse range of local and Welsh art, alongside work of national and international acclaim. The Park too makes a good day out as it is situated at the converted Lewis Merthyr Colliery, Trehafod where visitors can '. . . journey back in time and experience the unique character and culture of the Rhondda as seen through the eyes of three generations of one mining family from the Valleys'.

For further information contact: The Rhondda Heritage Park, Lewis Merthyr, Coed Cae Road, Trehafod, Mid Glamorgan CF37 7NP. Tel: 0443 682036.

HERITAGE PARK · PARC TREFTADAETH ·
Rhondda

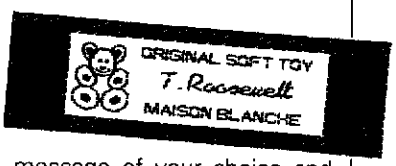
ENHANCEMENT LABELS

Presentation may not be everything but it can influence our choice every time we make a purchase.

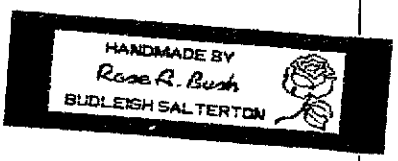
Our super cover gift of woven labels comes with the compliments of **Steepleprint Limited** whose range is there for you to choose the label that adds the perfect finishing touch to the presentation of your garments.

Whether you are making a present or selling your knitwear, the right label and attractive packaging ensure that your carefully-made garment looks as professional as it is.

Your free labels demonstrate the quality and the slim or broad frame styles of **Steepleprint** labels and have been specially decorated with a woven cone of yarn – write your own message on the blank space with a waterproof pen. Normally the labels would be woven with the message of your choice and there is a selection of motifs as well as a range of five colours.



Fill in the coupon enclosed with your free gift and return it to Steepleprint Limited, Earls Barton, NORTHAMPTON NN6 0LS for a leaflet and order form. Start planning how 'Enhancement' labels can enhance your knitwear and add to the pleasure it gives – especially if you would like to 'enhance' your sales.



We are sorry to disappoint some of our overseas readers but it is not possible to attach the free gift to all our export copies.

EVERGREEN

EVERGREEN

Currently, all things green are beautiful, so many a product uses this fashionable theme as a sales gimmick. However, the company **Evergreen,** has taken the environmental challenge seriously and the business is based on the re-cycling of textiles to produce knitting yarn and finished garments.

Buying waste from mills, factories and Charity shops, the company shreds and respins it having first sorted for quality and colour so that no re-dyeing is necessary. This method produces less pollution and uses less water, energy and chemicals as well as providing income for Charity.

The resulting yarns are a range of wool/acrylic and acrylic/cotton and you'll find them knitter-friendly as well as eco-friendly. Try them for yourself. Gail Miller has designed Pattern No. 2 especially for the wool and acrylic mixture and, of course, it's in 'natural' colours.

Evergreen have also generously offered £300 worth of their re-cycled yarns as prizes for our easy competition. This is divided into six super prizes of £50 each to spend on these new yarns. So turn to page 16 and have a go!

1 DOUBLE TAKE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Panama. (Yarn Guide No. 10.)
1 [2, 2, 2] x 500g cones in Rosso for woman or Navy for man (MC).
1 x 500g cone in Navy for woman or Rosso for man (A).
1 x 500g cone in White (B).

GARMENT WEIGHT
Finished garment in first size weighs 465g and fourth size weighs 650g.

The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicester LE8 0UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust/chest 87-92 [97, 102-107, 112] cm, 34-36 [38, 40-42, 44] in.
Actual size 104 [112, 120, 128] cm, 41 [44, 47½, 50½] in.
Length to back neck 75.5 [77.5, 87.5, 89.5] cm, 30 [30½, 34½, 35½] in.
Sleeve seam 46.5 [46.5, 53.5, 53.5] cm, 18½ [18½, 21, 21] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.
SILVER REED ELECTRONIC MACHINES
Place needle 1 cam between Ns 12 and 13 at left of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines or right light on for other models).
BROTHER ELECTRONIC MACHINES
Place pattern over centre 0.
FAIR ISLE PATTERN
K 1 row MC/A, 4 rows B/A, 4 rows B only (st st), 10 rows B/MC, 3 rows B/MC (plus A – see note on card), 10 rows B/MC, 4 rows B only (st st), 4 rows B/A and 1 row MC/A. These 41 rows form pattern.

BACK

With carriage at right and using MC, cast on 158 [170, 182, 194] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 31 rows. Transfer sts for st st *. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt. Using MT+1, K 41 rows. Cont in st st and MC. Set RC at 000. Using MT, K 136 [136, 168, 168] rows.

SHAPE ARMHOLES
Cast off 2 [5, 7, 10] sts at beg of next 2 rows and 2 [4, 5, 7] sts at beg of foll 2 rows. Dec 1 st at each end of next and every foll alt row until 142 [144, 150, 152] sts rem **. K 69 [77, 85, 93] rows. RC shows 216 [224, 264, 272].

SHAPE SHOULDERS
Cast off 6 [6, 7, 7] sts at beg of next 2 rows and 6 sts at beg of foll 14 rows. Using WY, K a few rows over rem 46 [48, 52, 54] sts and release from machine.

FRONT

Work as for back to **. K 45 [49, 49, 53] rows.

SHAPE NECK
Push 82 [84, 89, 91] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 44 [44, 45, 45] sts rem. K 2 [2, 6, 6] rows.

SHAPE SHOULDER
Cast off 8 [8, 9, 9] sts at beg of next row, K 1 row. Cast off 9 sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 9 sts. With carriage at right, push 22 [24, 28, 30] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side.

LEFT SLEEVE

With carriage at right and using MC, cast on 84 [90, 96, 102] sts at centre in 1x1 rib. Work as for back from * to *. Set RC at 000. Using MT, K 4 rows. Shape sides by inc 1 st at each end of next and every foll 5th [4th, 5th, 4th] row until there are 146 [158, 170, 182] sts. K 5 [23, 3, 27] rows. RC shows 160 [160, 188, 188]. K 1 row extra for right sleeve.

SHAPE TOP
Cast off 4 sts at beg of next 24 [28, 32, 36] rows and 8 [6, 4, 2] sts at beg of foll 2 rows. 34 sts.

SHOULDER EXTENSION
K 58 [56, 58, 58] rows. Cast off 9 sts at beg of next and foll alt row, K 1 row. Cast off 8 sts at beg of next row, K 1 row. Cast off rem 8 sts.

RIGHT SLEEVE

Work as for left sleeve, reversing shapings by noting alteration in number of rows worked.

NECKBAND

Join shoulder extensions to front and right back shoulder. Push 164 [168, 176, 180] Ns to WP. With K side facing, pick up 26 sts across top of left shoulder extension, 66 [68, 72, 74] sts around front neck, 26 sts across top of right shoulder extension and 46 [48, 52, 54] sts across back neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT–5/MT–5, K 30 [30, 40, 40] rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

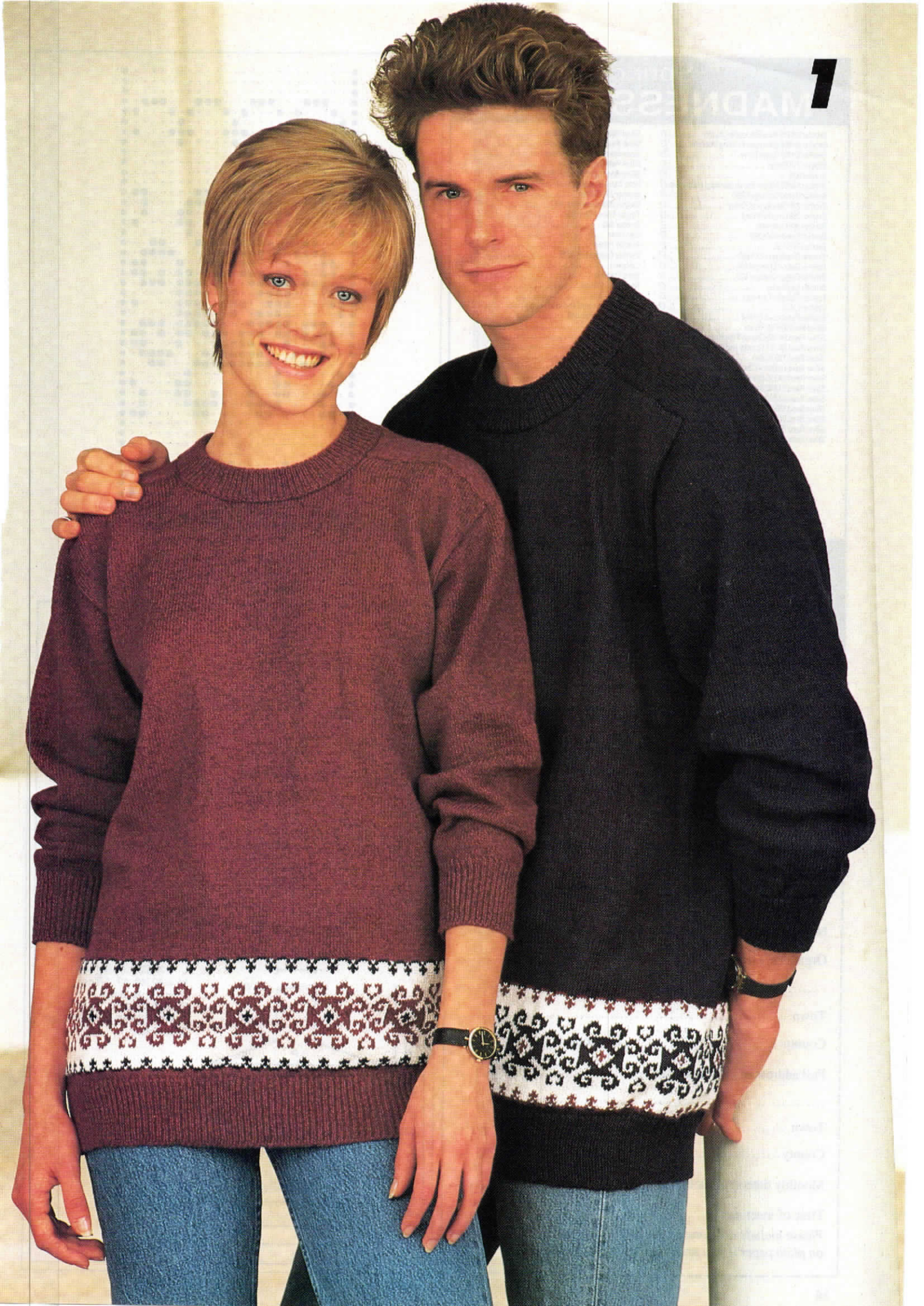
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left back shoulder and neckband seam. Set in sleeves, stretching slightly to fit back. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

Her jeans, NAUGHTY. His jeans, LEVI'S.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Spring MADNESS SALE

Brother KH 270 New Electronic Chunky	£?	Silver Reed SK210 Punchcard	£?
Brother KH900 Electronic Knitting Machine	£?	Silver Reed SK280 Punchcard	£?
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Brother 836	£?	Silver Reed LK150 Double Knitter	£?
Brother KR850 Ribber (fits all standard machines)	£?	Horn Cabinet + Bench K 4	£?
Brother Garter Carriage KG95	£?	Brother 260 Ribber	£?
Brother 230 Chunky and Ribber	£?	Brother 395 convertible KX	£?
Brother 260 Chunky Picard	£?	Toyota Colour Changer	£?
Brother 965 Electronic	£?	Brother 940	£?
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Brother Overlocker 4T 546D	£?	Brother Overlocker 76DE	£?
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Brother Colour Changer 820	£?	Bond Original	£69
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Brother Punchcard KH 864	£?	Brother Electronic 940	£?
Silver Reed SRP60 Ribber	£?	Toyota 901	£?
Silver Reed SK155 Chunky Punchcard and Ribber	£?	Toyota Ribbers	£?
Silver Reed SK151 Chunky and Ribber	£?	Toyota 858	£?
Silver Reed 150 Ribber	£?	Toyota 95C	£?
Silver Reed Option 4 (Chunky)	£?	Toyota Electric Linker	£?
Silver Reed SK580 Standard Gauge	£?	Motor Drive and Stand P90	£?
Silver Reed SK840 Standard Gauge	£?	Electric Wool Winder	£?
Silver Reed SK860 Double Knitter	£?	Power Knit Electric Linker	£?
Silver Reed SK890 Chunky	£?	Keyto Cabinet and Bench	£170
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Silver Reed 580 Lace Carriage	£?		

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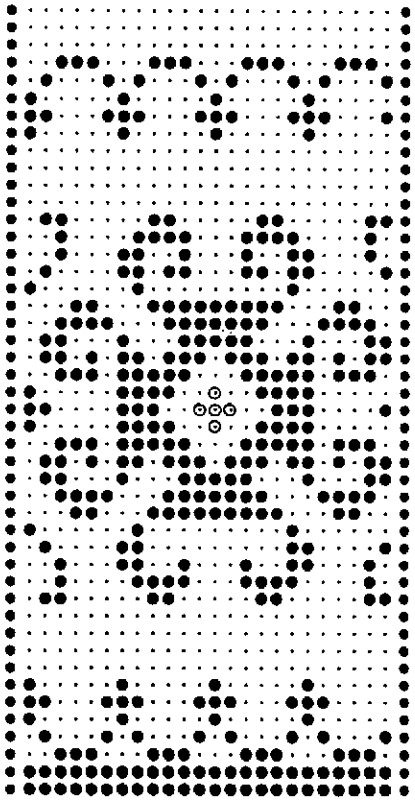
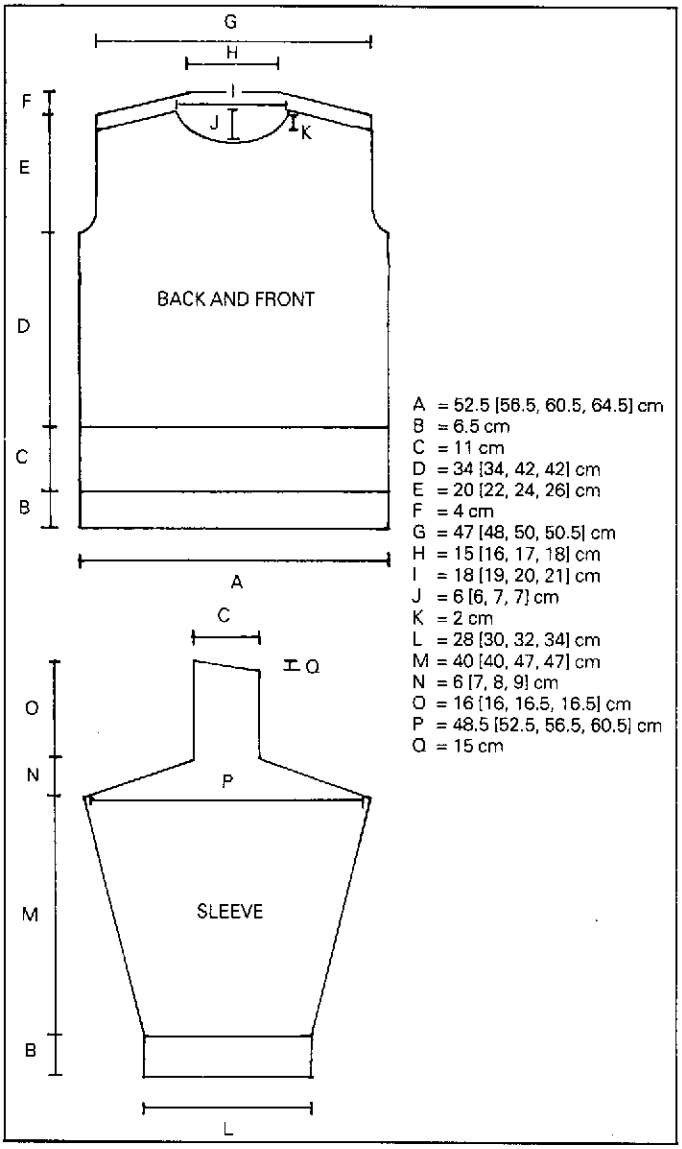


PUNCHCARD CHART

⊙ = Push N into HP before knitting the row. K the row, then K HP Ns using A.



A = 52.5 [56.5, 60.5, 64.5] cm
B = 6.5 cm
C = 11 cm
D = 34 [34, 42, 42] cm
E = 20 [22, 24, 26] cm
F = 4 cm
G = 47 [48, 50, 50.5] cm
H = 15 [16, 17, 18] cm
I = 18 [19, 20, 21] cm
J = 6 [6, 7, 7] cm
K = 2 cm
L = 28 [30, 32, 34] cm
M = 40 [40, 47, 47] cm
N = 6 [7, 8, 9] cm
O = 16 [16, 16.5, 16.5] cm
P = 48.5 [52.5, 56.5, 60.5] cm
Q = 15 cm

CLUBLINE DIRECTORY

To: The Editor, Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW

Please enter our Club in the Clubline Directory ☐

TICK

Please change our Club's entry to the following ☐

Organiser's name .....

Organiser's telephone number .....

Name of club .....

Organiser's postal address .....

.....

Town .....

County ..... Postcode .....

Full address of club meetings .....

.....

Town .....

County ..... Postcode .....

Monthly date(s) of meetings .....

Time of meetings .....

Please include only one entry on this form and print the details on plain paper if you prefer not to cut your magazine. 1214

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4 Ply	HB Acrylic (Acr:)	500 Grams	£2.84
	Rainbow Acr.	250 Grams	£2.10
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	Bright Regular Acr.	£2.10
	Open end Acr.	£1.05
	Wool & W/Acr.	£2.10
	Cotton & C/Acr.	£1.25
2 Ply	Brushed Acr.	£2.10 to £4.25 (Rep)
	Cotton	£3.10 to £6.25 (Rep)
	Wool	£2.50
	Lambswool	£2.50
	Bouclé	£2.10 to £4.25 (Rep)
3 Ply	HB Acr.	£2.10 to £3.55 (Rep)
4 Ply	Shetland & Wool	£2.50 to £4.75 (Rep)
	Chenille	£6.25
	Mohair/Acr.	£4.15
D.K.	HB Acr.	£3.08
Aran	Wool on Hank 450 Grams	£4.32 (Rep)
	Wool/Nylon Hank 450 Grams	£4.32 (Rep)
	Chunky Mohair 78% Hank 360 Grams	£6.10

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DS

COMPETITION

SIX GREAT PRIZES

EVERGREEN YARN

Worth £50 each

A GRAND TOTAL OF £300 to be won

We've 16 great prizes to be won so read how to enter now and get 'wordsearching'.

HOW TO ENTER

Find the eleven words listed below that are hidden in the Wordsquare. They can appear across and down or diagonally and could read in either direction. When you have circled all the words, you will find that the remaining letters give you something that 'doesn't cost the earth'!

Put this remaining word on a postcard or on the back of a sealed envelope, add your name and address and send it to May Competition, *Machine Knitting Monthly,* 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW. Your entry must arrive by the closing date, 31st May 1994.

The words to be found are:
MONTHLY
MACHINE
KNITTING
RECYCLE
ENERGY
OZONE
YARN
WATER
LAYER
SAVE
BEST

Y	G	R	E	N	E	B	K
L	O	Z	O	N	E	E	N
H	L	E	V	S	L	N	I
T	W	A	T	C	E	I	T
N	R	A	Y	R	G	H	T
O	R	C	T	E	E	C	I
M	E	E	N	E	R	A	N
R	E	V	A	S	R	M	G

COMPETITION RULES

1. Only one entry per person will be accepted. You should send your entry to May Competition, *Machine Knitting Monthly,* 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.
2. This competition is open to residents of the UK only, except the employees of *Machine Knitting Monthly,* the magazine's typesetters, printers, distributors, employees of this month's competition sponsors and their relatives.
3. The closing date is 31st May 1994. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winners will be the first correct entries drawn from our postbag after the closing date.
6. The winners will be notified in writing and the result will be published in a future issue of *Machine Knitting Monthly.*
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

Evergreen machine knitting yarn is re-cycled and undyed creating minimum pollution and wastage of resources and you get good quality yarn at a low cost to your pocket and to the environment.

This very ecologically-aware company offers a full range of machine and hand knitting yarns and has a fast and reliable mail order service.

For machine knitting, there is a 4-ply mixture of 50% wool with 45% acrylic and 5% other fibres as used for our 'Naturally Nice' pattern on the facing page and a 3-ply mixture of 75% acrylic, 20% cotton and 5% other fibres.

Our six winning readers will be able to spend £50 each on these yarns, re-cycled but of excellent quality.

Evergreen is the only business of its kind in the UK and probably the world, exporting to the USA, Canada, much of Europe and to Hong Kong. Luxury fibres such as cashmere and angora are also reclaimed and exciting developments are constantly being pioneered. In addition to yarn, Evergreen supplies knitting kits, textiles and finished knitwear.

If you'd like to know more write to Evergreen, Albert Mills, Bradford Road, Batley Carr, Dewsbury, West Yorkshire WF13 2HE. Tel: 0924 453419.

CONSOLATION PRIZES

There are consolation prizes too for ten runners-up in this competition. We are adding ten free subscriptions to *Machine Knitting Monthly* worth £21.60 and should any winner already be a subscriber, the prize can be given to a friend or used to renew your subscription.

Each of the ten runners-up will also receive a free binder to hold their 12 free issues of *MKM.* These binders are hard-backed covers in handsome marbled red finish with *Machine Knitting Monthly* in gold lettering on the spine and they normally cost £4.95 – see advertisement on page 70.

Shorts and hat, FREEMANS. Necklace, ACCESSORIZE.

2

2 NATURALLY NICE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

MATERIALS

Evergreen Wool/Acrylic. (Yarn Guide No. 11.)
1 x 500g cone in Cream 01 (MC).
1 x 250g cone in Fawn 04 (C).

GARMENT WEIGHT
Finished garment in third size weighs 365g.

The fibre content of this yarn is 50% Wool, 45% Acrylic, 5% other fibres. For further information about this yarn, please write to the following address:- Evergreen, Albert Mills, Bradford Road, Batley Carr, Dewsbury, West Yorkshire WF13 2HE.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.
Actual size 104 [108, 113, 119, 123, 128] cm, 41 [42½, 44½, 47, 48½, 50½] in.
Length to shoulder 55 [55, 56, 56, 57, 57] cm, 21½ [21½, 22, 22, 22½, 22½] in.
Sleeve seam 44.5 [44.5, 45.5, 45.5, 46.5, 46.5] cm, 17½ [17½, 18, 18, 18½, 18½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 33 rows to 10 cm, 4 in measured over stocking stitch. Wash and dry before measuring. (Tension dial approximately 9.)

For perfect results, please check your tension carefully.

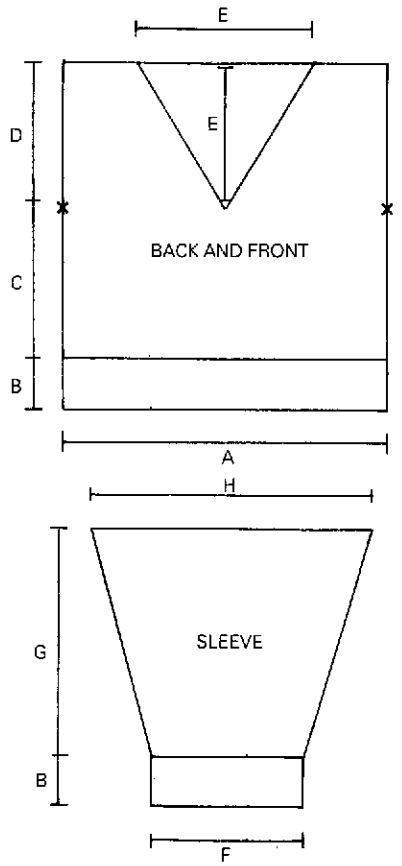
KNITTING NOTES

We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

CABLE PATTERN
Cross st A in front of st B. K 4 rows. These 4 rows form pattern.

BACK

With carriage at right and using MT–3/MT–6 and MC, cast on 153 [159, 167, 175, 181, 189] sts at centre in 1x1 rib as diagram 1 with extra st at left. * K 2 tubular rows. Carriage is at left. Set carriage for 1x1 rib knitting. Set RC at 000. K 1 row. Transfer sts as diagram 2. Using C, K 2 rows. Set RC at 000. Using MC, K 4 rows. Cont in cable patt. K 24 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 5 rows. Remove card. Cont in st st and MC **. K 73 rows. RC shows 80. Place marker at each end. K 76 [76, 80, 80, 82, 82] rows. RC shows 156 [156, 160, 160, 162, 162]. Place a marker at each side of centre 81 sts. Cast off.



A = 52.5 [54.5, 57.5, 60, 62, 65] cm
B = 8 cm
C = 24 cm
D = 23 [23, 24, 24, 25, 25] cm
E = 28 cm
F = 23.5 [23.5, 25.5, 25.5, 27.5, 27.5] cm
G = 36.5 [36.5, 37.5, 37.5, 38.5, 38.5] cm
H = 45.5 [45.5, 47.5, 47.5, 50, 50] cm

FRONT

Work as for back to **. K 57 [57, 61, 61, 63, 63] rows.

SHAPE NECK
Transfer centre st on to adjacent N. Push 76 [79, 83, 87, 90, 94] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge on every alt row until 68 [71, 77, 81, 85, 89] sts rem. Place marker at right edge. Dec 1 st at neck edge on every alt row until 36 [39, 43, 47, 50, 54] sts rem. K 12 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings by reading left for right.

SLEEVES

With carriage st right and using MT–3/MT–6 and MC, cast on 69 [69, 75, 75, 81, 81] sts at centre in 1x1 rib at diagram 1 with extra st at left. Work as for back from * to **. K 19 [19, 22, 22, 25, 25] rows. Shape sides by inc 1 st at each end of next and every foll 3rd row until there are 133 [133, 139, 139, 145, 145] sts. K 2 rows. RC shows 122 [122, 125, 125, 128, 128]. Cast off.

RIGHT NECKBAND

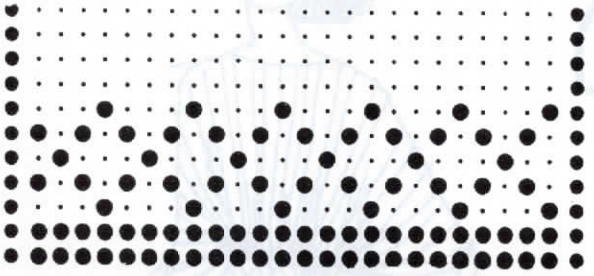
With carriage at right, push 71 Ns on each bed at left and 40 Ns on each bed at right of centre 0 to WP. * 111 Ns on each bed. Arrange Ns for 1x1 rib as diagram 1. Using MT–3/MT–6 and MC, cast on and K 2 tubular rows. Carriage is at left. Set carriage for 1x1 rib knitting. Set RC at 000. K 1 row. Using C, K 2 rows. Using MC, K 5 rows. Cast off 30 sts at beg of next row. 81 sts. Transfer sts as diagram 2. Cont in cable patt. Inc 1 st (in rib) at beg of next and every foll alt row until there are 91 sts. K 1 row. Transfer sts to main bed. Cast off *.

LEFT NECKBAND

With carriage at left, push 41 Ns on each bed at left and 70 Ns on each bed at right of centre 0 to WP. Work as for right neckband from * to *, reversing shapings and reading right for left.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Join neckband seams and sew into position with seams at centre front and centre back. Give a gentle wash and dry in shape.



PUNCHCARD CHART

DIAGRAM 1

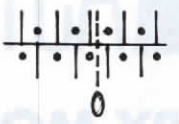
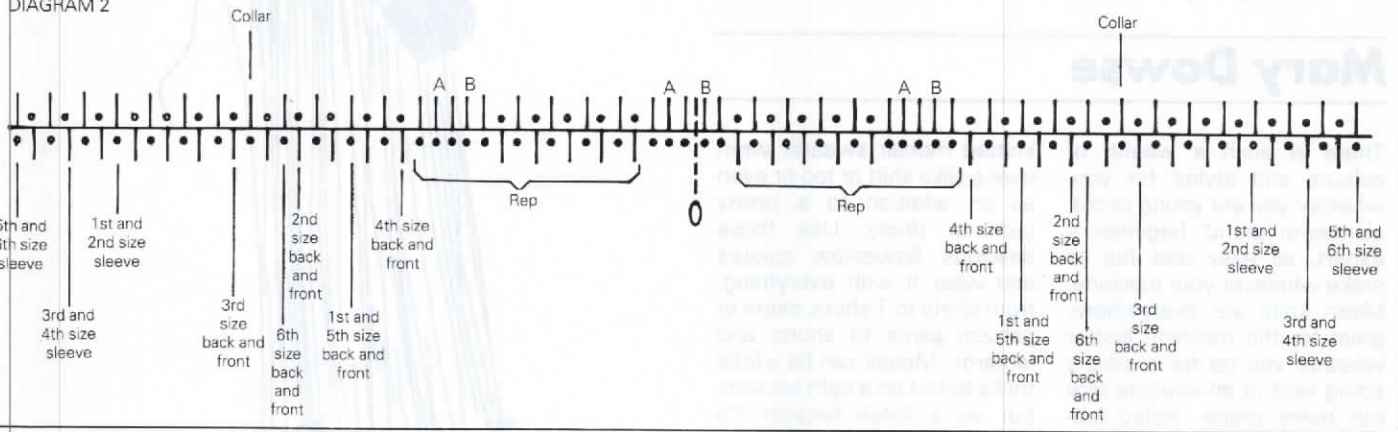


DIAGRAM 2



NEW

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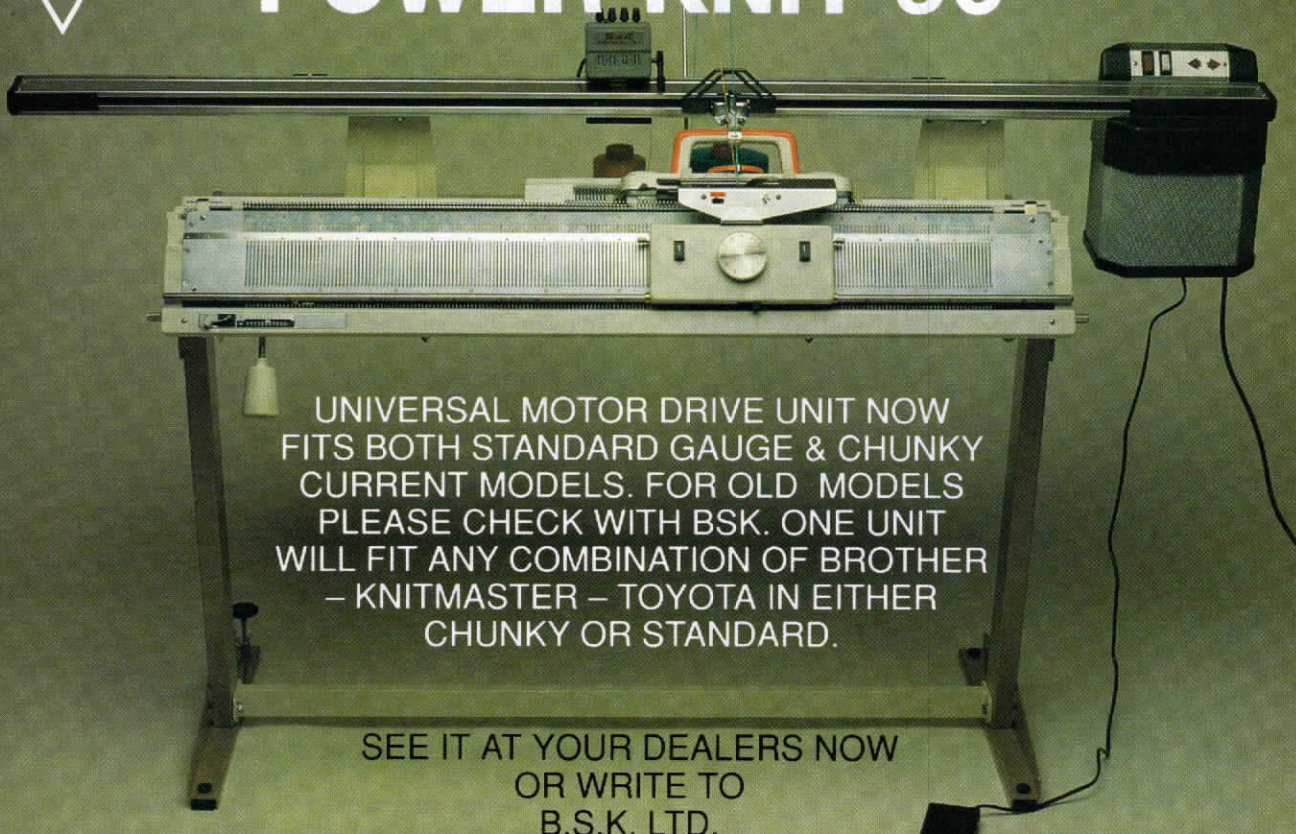

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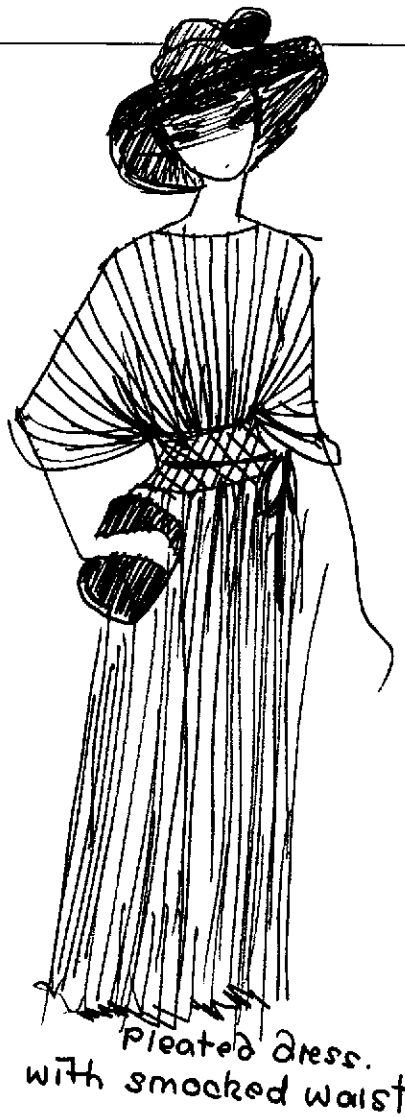
MASTERCLASS

THE MERRY MONTH OF MAY

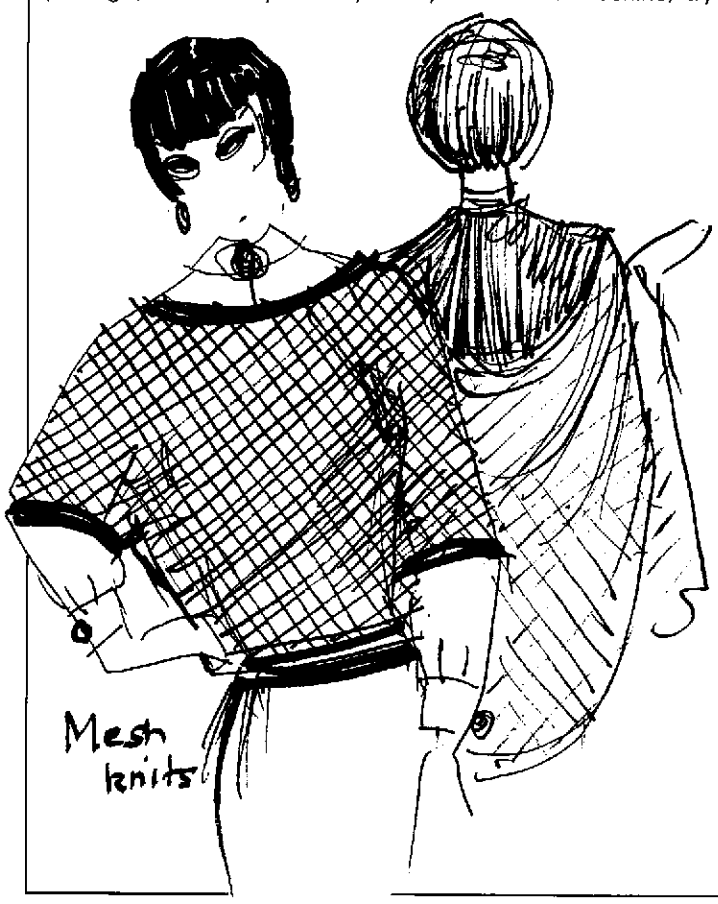
Make merry with your knitting in this wonderful month. Summer is coming, with all those gorgeous ideas to knit and to wear.

Mary Dowse



There is such a wealth of colours and styles for you, whether you are young or old, slender or 'grand', beginner or expert, all easy and fun to make whatever your machine. Mesh knits are everywhere, great for the machine knitter whether you go for a simple string vest or an intricate lacy but 'holey' drape. 'Holey' fabrics are particularly big news and a great way to revitalise your wardrobe – and there are so many ways to make them too.

One of the prettiest I've seen and one of the easiest, which can be worn anywhere (except perhaps blackberry picking!), is a really loosely knitted mohair sweater worn over a silky shirt or top or even as an addition to a pretty summer dress. Use those delicious flower-like colours and wear it with everything, from shirts to T-shirts, skirts or palazzo pants to shorts and leotards. Mohair can be a little tricky to knit on a tight tension, but on a loose tension it's great. Fine kid mohair from Nina Miklin or Celandine works beautifully on a really loose tension for a splendid very lacy effect. If you have a chunky machine you can make it even more lacy. You can also use a standard four-ply thickness, or, if you have only a standard machine, try knitting on alternate needles (be careful to weight the edges so that they don't become too tight). I prefer a finer, firmer knit for neck, wrists and hem to help keep a trim shape.



Not only a sweater but a simple gathered skirt made of straight pieces would look very good too – and as the fabrics are loosely knitted, they don't use much yarn and even in an expensive mohair don't cost a lot! Don't use double knit yarn for your machine as it's difficult to get it 'holey' enough, though if you fancy a little hand-knitting you could use enormous needles and make it very loose indeed!

If you would like something less spectacular but very wearable and gorgeous for everyday, try Forsell's two-ply cotton for a really fashionable 'string vest effect'.

If your machine knits transfer lace, the simplest of eyelet lace gives you an equally 'holey' but firmer fabric which would be ideal for a skirt or dress.

Don't be tempted to use an elaborate lace pattern, the really simple ones work much better and allow the colour you use under the knitting to show through.

If you would like a very open fabric and can crochet, an over-top made of simple crochet chains worn over plain knitting or fabric looks wonderful and the simple chain mesh is very easy to do. You could even make some lurex tights for evening wear and if none of these ideas appeals to you, try a stole or shawl, made in any of these techniques, to wear with your summer clothes.

One of the other big looks in fashion this summer is the enormous number of floaty muslins and chiffons, with more than a touch of 'Art Nouveau' about them. Any muslin drapes, though beautiful, are hardly everyday wear, but rather for that special occasion, so I began looking at 'Art Nouveau' clothes and thinking what would translate into clothes for 1994. There is one style which is absolutely marvellous for knitting and that is the 'Liberty' dress, fashionable when 'Art Nouveau' first hit the headlines. This is great to knit and great to wear.

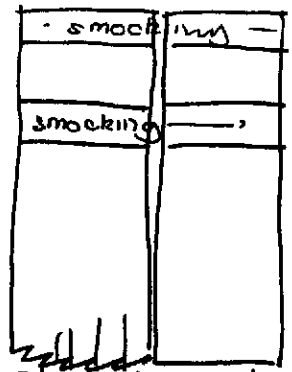
Wear a dress with a super hat for that June wedding, or

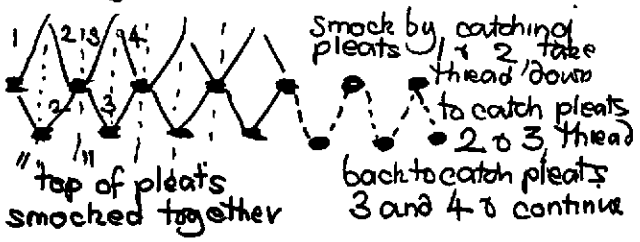
even for a wedding dress, or make a top to wear as a mini dress or over a skirt or pants like the original children's versions. Very simple straight pieces are required, as you can see from the diagrams, but you can make lots of different styles from these very simple shapes. If you own a ribber, you can knit panels of pleats and smock the pleats at shoulder and/or waist. 'Honeycomb' smocking is the easiest and you can make this really easy by knitting a slightly thicker thread or a contrasting colour at intervals (one centimetre, half an inch, two centimetres) to act as a marking guide for your smocking. Pleats in Bramwell's Silky and/or fine 120s polyester thread are lovely and light to wear (you do need a fine yarn for this) and very easy to knit.

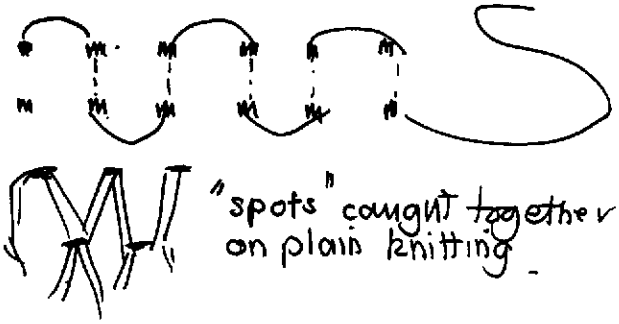
If you don't own a ribber, plain knitting for the main part of your garment, with a suitable 'spot' Fair Isle pattern in a different yarn or a contrasting colour to mark your 'smocking' pattern, works beautifully and avoids that tedious marking by hand (most smocking spots ready-made to iron on are a bit too small and fiddly).

Both these knits adapt prettily for children's and babies' clothes as well as for grown-ups.

If you want to try another way, have a look at all the 'nobbly' slip and tuck patterns you could use at waist and neck to give the illusion of smocking. They may take a little longer to knit, but there will be no smocking afterwards! As the dresses are all made out of straight pieces, they are not difficult to work out for yourself, but if you don't feel equal to the task you could try 'Hero', my pattern for a pleated dress, perhaps with elastic threaded through at waist level for a really snug fit, or free-flowing for a charming 'Victorian-Edwardian' little-girl look – great for small bridesmaids for that June wedding.







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PICTURE KNITTING

ONCE UPON A TIME . . .

We had a regular contributor called Wendy Phillips. Wendy was a good girl who always sent her copy in on time. The articles were exciting and beautifully presented and the readers loved them. Then one day, along came Prince Charming and he whisked her away . . .

Prince Charming turned out to be a Teddy Bear and although we can't imagine our pages without Wendy's talented **'Picture Knitting'** we have the greatest admiration for the creativity that is writing a fairy tale success story.

This Prince Charming is not just any teddy, he's a Lakeland Bear, or rather a whole 'hug' of Lakeland Bears, the venture that has gradually overtaken Wendy's time and taken her away from us.

We feel involved in this fairy tale as it was an advertisement in our first birthday issue, just seven years ago, that waved the magic wand. Wendy's growing children were beginning to baulk at being photographic models for her books, so when she came to produce a book of small pattern motifs, she decided to use a teddy bear instead of a child on the cover. The advertisement for the new title **'Little Pictures** – small enough for a bear to wear' was the first step on the road to success.

Step two was a book of 50 different 12-stitch patterns and 16 garment patterns designed for bears and dolls called **'Small World'** – an instant success and a doorway to a much larger place – the world – as Wendy's bears have since become international globetrotters.

However all journeys need a starting point and naturally for Lakeland Bears it is the Lake District. When Wendy moved there she opened a shop to sell her pattern books and the large, jointed and beautifully made bears which were now being produced specially for her due to the demand that the little books had created. With her wonderful eye for presentation, a vivid imagination and a husband who is an excellent photographer, the bears were depicted suitably dressed for hiking, camping and, endearingly, the rain, against the wonderful backdrop of the Lake District. The photographs were soon being sold as postcards and now tend to crop up worldwide whenever a tourist brochure or TV programme needs an illustration of the Lake District.

Before long the shop in Bowness was too small as the bears and their accessories were taking over from the original knitting books. A move was made to larger premises and the first shop became Bruin Lodge – 'the perfect holiday home for you and your bears'.

You can see why we've

CAMPING BESIDE CONISTON WATER – Humans must not camp beside the lake (bears can get away with it!)

ANOTHER WET DAY IN BORROWDALE – The most popular postcard we have – typical scene of dripping wet walkers!

RAINING AGAIN! – ULLSWATER – Always take a brolly and waterproofs when going to Lakeland.

WALKING THE DOG – LANGDALE – The thistle jumper is one of my most popular patterns!

called this a fairy tale because this stone house in a quiet cul-de-sac in the centre of Bowness-on-Windermere has been lovingly converted to provide a self-catering holiday home for up to four people and their bears. The brochure explains all when it adds '. . .Your bears are equally well provided for with their own pine tables, chairs, dresser with crockery, beds and bed linen. There are also plenty of bear essentials to keep busy bears occupied'.

Well we know that people can be pretty fanatical about their hobbies (just look at machine knitters) but who on earth . . ? Dozens of people Wendy assured us and went on with amazing tales of the obsession for bears. Bear owners come from far and wide, from home and abroad, returning to find a bride for their bear (yes, they held a wedding ceremony) or a new wardrobe (Shetland knitwear for the bears has now become too much for the local outworkers and has been handed over to a well-known manufacturer). Certainly no expense is spared – one couple bought a pair of bears and were seen later with them strapped into children's safety seats in the back of their car!

Lakeland bears come in all sizes but the large jointed bear that started it all is head of the family and often quite a character. In his latest guise he is Padlock Holmes, head of the Neighbourhood Watch and, dressed to sleuth like his cousin Sherlock, he costs £169 which includes a handmade pair of Yorkshire wooden clogs priced at £30. When you consider that a 'hug', the collective noun for teddy bears, can be 500-strong – this bear business is serious.

Currently Wendy is working on new bear books and the little Lakelanders have been taken up by Japanese television. A video is planned to follow and the bears are being made and dressed under licence across the world so anyone tempted to think that 'teddymania' is trivial and silly must think again. These Lakeland bears are enormously imaginative and beautifully crafted. They are much-loved and therapeutic, a tourist attraction creating work at home and also a great export.

This is the story so far. We are sad to lose Wendy as a regular contributor and hope we can persuade her to be a 'guest' now and then but we thank her for brightening our pages in the past and wish her and her bears the traditional happy ending to this happy fairy tale.

LAKELAND BEARS

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HAPPY 1st BIRTHDAY
MACHINE KNITTING MONTHLY

HONEY BEES AND HEATHER – PATTERDALE – This is a scaled down version my father made of his own beehives

MOUNTAIN RESCUE NEAR BOWFELL – Yellow rescue helicopters can be seen daily in our area. The bears wanted one of their own.

MOUNTAIN RESCUE ABOVE THIRLMERE – He was up and about the next day no worse for wear!

QUESTION TIME

Pat has a few tales and tips from her Knitting Club and returns to the subject of turning 'sweater' into cardigan by her cut-and-sew method.

Pat Coulston

When you sell your knitting machine (usually to update, I hasten to say!), do remember to remove, on the Brother, the two KR setting plates and, on the Silver, the two auxiliary pieces (the pieces used for fixing the ribber to the knitter) and do not, by mistake, leave them on the machine. This really applies more to the Brother KR850, as these plates are not removed when the ribber is taken off. It is only too easy to pack up your machine, wave it goodbye, then, when you come to set up your lovely new model, go to the ribber and find that – help, oh help – these connecting pieces are missing. Be careful too, that you don't let go, with the sold machine, the tools that are supplied for the ribber, or ones that you have bought as extras. That would be nice for the new owner, but not so good for the seller!

With the permission of one of the members of our knitting class. I can tell you of an amusing incident. She has a Brother single bed machine (plus a ribber that is still in its box – ready for the next course!) and recently acquired a four-colour extension mast. Brother owners know that to use this mast, you must put on the ribber clamps, so that the bed is in the tilted position. If you try to use the four-colour tension mast with a single bed, the angle is all wrong and it is impossible to use. Our lady discovered this and being very ingenious and determined, got her husband to make a special clamp to fit on the knitting machine **table** and clamp the mast on to it, at an angle! She was very annoyed when she found out all she had needed to do was to put the ribber clamps on to the machine and the mast would then work correctly!

That reminds me of a knitter, some years ago, who had made a lovely **four-colour,** single bed tuck stitch sweater. Whilst admiring it, I commented what a good thing it was she had got a colour changer. She looked blankly at me. 'I have only got a double bed colour changer,' she said. When I then told her that she could have used this double bed colour changer, she thought I had flipped. 'How can this be done?' she asked. I explained that she could have put her colour changer on to the bed, but kept the ribber connecting carriage attached, with the ribber in the up position and the comb and weights retained. This did not please her at all! She just hadn't realised that the **double bed** colour changer could be used for single bed work – that is, multi-coloured tuck – and would have saved her a lot of the time and hassle of changing the colours by hand.

Just to clarify the above, in case anyone is confused! You can use the double bed colour changer on the single bed, for tuck, slip and striping, with the old Knitmaster YC1, YC2 and YC5 and Brother double bed colour changer. The new Silver YC6 of course, comes complete as both a single and double bed colour changer.

The Brother single bed colour changer enables you to do single bed work, tuck slip, striping and Fair Isle, without the bother of having to keep the ribber up and leaving the cast-on comb and weights on the work. **Please note** that all colour changers are merely a gadget for holding spare yarns whilst another one is being knitted and to enable the quick change of one colour for another. They are not something that 'weaves in the floats' – that is another story!

Still on the subject of changing colours frequently, the Jac Pac is a useful little gadget that will slip under the retaining bar and hold spare colours for you.

Alternatively, on some machines you may find you need to hold the colours further away from the machine. Whilst doing this the other day (for knitters who do not own a colour changer), I clamped the 100-stitch ribber cast-on comb to the edge of the table, and that held the spare colours in place.

At Club the other week, one of the members showed a selection of toys she had been making. She was asked what she used for the stuffing and was it not very expensive? Her reply was interesting, although I am not one hundred percent sure if it conforms to 'trading standards', so I take no responsibility for her reply. She goes to the stores and buy inexpensive pillows, which are labelled as fire safe. She then vandalises them and uses their innards for her stuffing and states this is safe and much cheaper than buying the packets of stuffing.

As always at Club, interesting ideas come up and the following one I thought a very good suggestion. Sheila had bought some unusual and quite expensive yarn, had been experimenting with it and brought in the swatches to tell us about them. We decided that if more people did this, it would be very good to pool information about these different yarns. New knitters especially are always anxious to know about yarns (what am I saying – what's with 'new knitters'!) and if someone else had done some leg-work in experimenting, it would be a great help in the learning process.

So we are going to have a 'Swatch Spot' at club each month and have asked all members to bring in swatches and share information. It will, I know, take several months to get this off the ground. Next month everyone will have forgotten all about the idea, the month after, we may get two, then hopefully perhaps, four the following month and eventually, the idea (if members like it) will take root and become a regular helpful feature.

A lovely comment came from Bronwen the other day. We spend quite a long time in class covering mattress stitch and especially its use in ribs. Bronwen's husband Ian was getting ready to go out and, when putting on a shop purchased jumper, he noticed the ribs. He examined them closely, then said to Bronwen, 'Do you think I can wear this jumper – the welts are not sewn up very well'! He's not even a machine knitter!

FIGURE 1

CUT-AND-SEW

I would now like to have another look at a subject we touched on a few months ago. The 'cut-and-sew' front for a cardigan. This technique can apply to single bed or double bed work which, of course, includes the Duomatics.

Insert chosen punchcard and lock on row 1. Knit the rib as normal, but try to plan (if a 2x2 rib) that two needles will be **in work** opposite the three **centre** needles.

When ready to commence the pattern, put the three centre needles on main bed (Duomatic – back bed) to NWP and the two ribber needles opposite them to NWP (transferring stitches to do this). Knit straight to the top, finishing with shoulder shaping if required.

Thread up the sewing machine (or overlocker if you are lucky enough to own one) and set for a medium zig-zag stitch, using a fairly close width of stitch. If you have a twin sewing machine needle, this is ideal to use. Alternatively, you can sew this by hand, using small backstitches. Mark out, with a template, the neck shaping (see Figure 1).

Sew all the way along both sides where the three needles were left out of work and the strands go across the work, going right up to the top. Continue around neck.

Lay the garment piece out flat, pin to size and **lightly** steam it. Cut close to the sewn edge, around neck and down both sides (Figure 2).

One little problem that now may arise is that, when the edges are cut, they become a bit wavy. To overcome this, thread up a blunt-ended needle and go all the way down both sides with running stitches – this is like stay stitching (see Figure 3).

Pull up the 'stay stitching' so that the edge is no longer wavy and the correct length, that is, matching the sides. Re-steam **lightly.**

BUTTON AND BUTTONHOLE BANDS

The choice for the bands is entirely up to you, although care has to be given to the attaching because of the cut garment edge.

I would go for the stocking stitch edge, which lies beautifully flat and makes excellent buttonholes, or, if using a ribber (double bed), the 'up and over' technique is good.

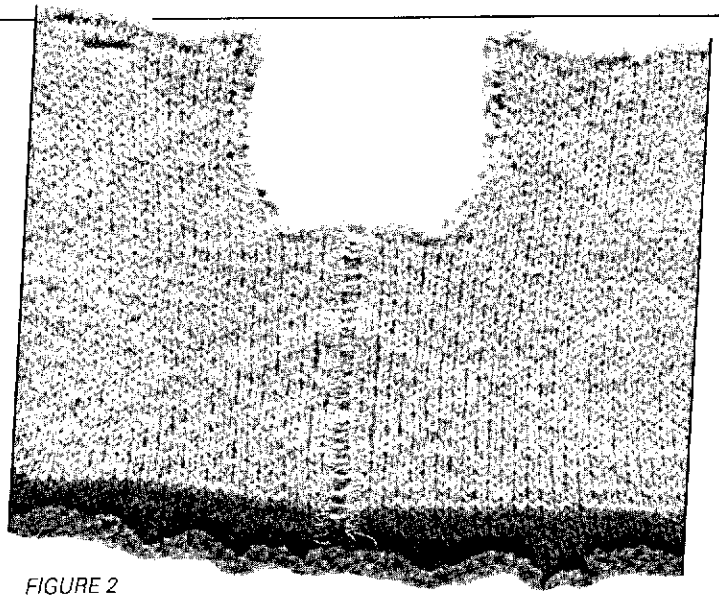

FIGURE 2

SINGLE BED BUTTON BAND

With wrong side of work facing you, very carefully return one side of the work to the machine, picking up the edge of the work with the three-pronged transfer tool. Keep close to the zig-zag stitching, but do not go into it. Do not stretch the work at all. Care has to be taken that this is done evenly and that the pick-up line is neat and does not 'wander'. This is not easy to do and especially tricky at the rib.

* Main colour, MT, K 1 row. RC 000. MT–1, K 10 rows. MT+2, K 1 row. MT–1, K 10 rows. MT, K 1 row **.

Pick up the first row that you knitted – marked *. You will see the loops of the first row – this is **not** the ridge that the first row makes. Again, this can be tricky but is essential. You then knit one row and cast off. The cut edge will now be completely hidden. If you picked up the **ridge,** the cut edge will still be exposed.

Some people find that decreasing the tension on the band by a few dots when working towards the fold row and increasing it coming away from the fold row, improves the band. Do not overdo this though, or it will pull the band up.

BUTTONHOLE BAND

This is worked exactly the same way as for the button band, except that buttonholes are made. This is a very popular method and known by most knitters, but for the new knitter, I will include the method here.

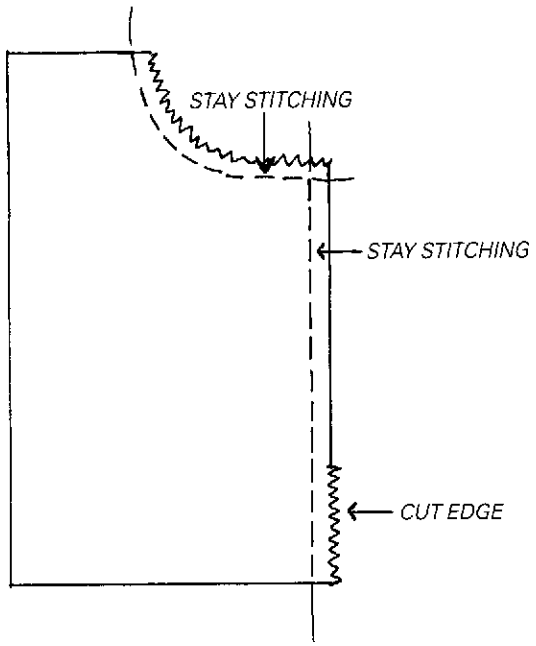

FIGURE 3

PRACTISE BUTTONHOLES

Repeat the following several times, until you are quite proficient with the method.

Cast on (use any yarn) about 20 stitches and knit about 20 rows. Bring forward to hold position the centre four stitches and knit them back to WP with a nylon cord. Now put a claw weight on the work beneath these four stitches. We will call these needles 1–4, counting from the left. Knit 11 more rows. Look at these four stitches on the nylon cord and note there is a 'top row' and a 'bottom row'. Identify three stitches at the top and four stitches on the bottom row. Pick up the three stitches on the top row, plus one more stitch at the left of them (not one involved with the nylon cord), placing them on to needles 1–4. Knit these stitches through the original ones on the needles (now one stitch on each needle).

Transfer stitch 3 next to stitch 4, knit it down (with the stitch itself) and bring it back to the empty needle. You now have one empty needle. Transfer stitch 2 next to stitch 3, knit it down and bring it back to the empty needle. You now have two empty needles. Repeat with stitch 1 to stitch 2 (three empty needles). Repeat with the stitch referred to as + 1 above (the extra one at the left), transferring it to stitch 1. You now have four empty needles. Look at the nylon cord and pick up the four stitches (on the 'bottom' row) and put them on to the four empty needles. You can see now why the claw weight was put beneath the four stitches on the nylon cord. If you do not keep these four stitches loose, then picking them up at this stage will be very difficult, as you will not be able to find them.

Knit about ten rows and remove from machine. Pull out the nylon cord and you have a neat double buttonhole.

You may use more needles to get bigger buttonholes.

BUTTONHOLE BAND

Pick up the edge, as described for the button band.

27►

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New knitting books by Wendy Phillips

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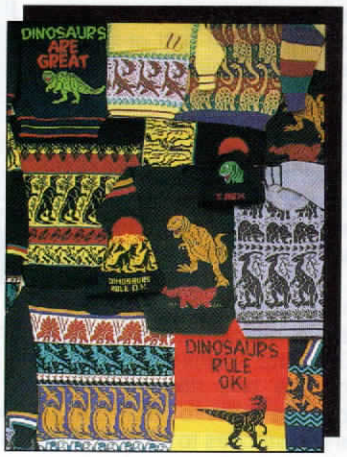

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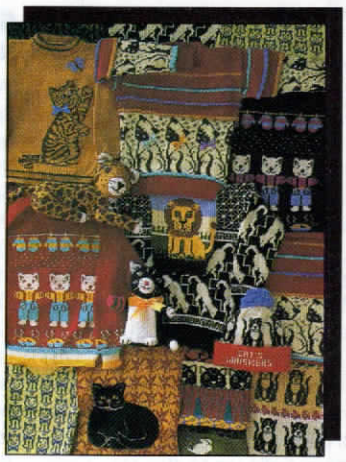

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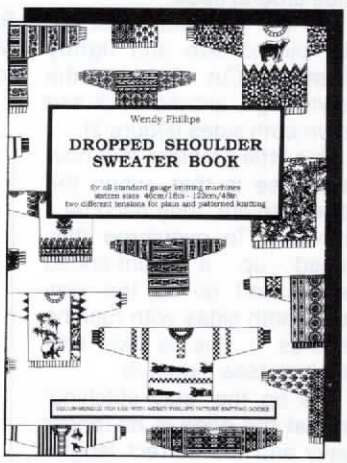

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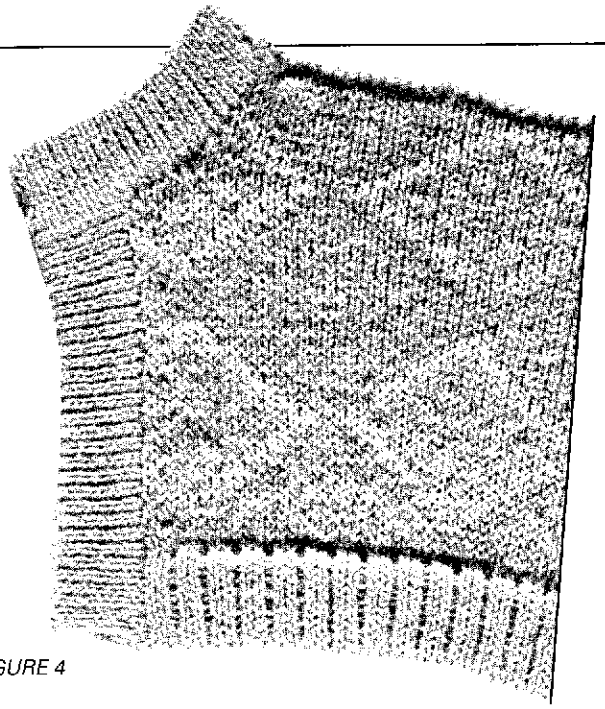


FIGURE 4

MT, K 1 row. Set RC at 000. MT–1, K 4 rows. Mark required stitches for buttonholes with **separate pieces** of nylon cord (as we did on the practice piece). MT–1, knit to RC 10. (Note, this is **not** K 10 rows.) MT+1, K 1 row. MT–1, knit to RC 17 and complete the buttonhole. MT–1, knit to RC 21. Pull out the nylon cords and finish off as button band. (See Figure 4.)

SEPARATE RIB BANDS

Using 'up and over' technique to attach to garment.

Join shoulders. Work out how many stitches are needed for the back and two neck sides. Over this number, cast on in rib required and knit about ten rows, one fold row and ten more rows.

Set for circular. Bring all needles into WP to form every needle rib. Knit two circular rows. Set carriages to normal and knit one row across all stitches. Set ribber bed (front bed) out of action. At the stocking stitch tension, K 1 row. Increase one whole tension and K 1 row. Put the main bed (back bed) out of action. Set ribber (front bed) to knit and knit two rows as above. Cover the main bed with a cloth.

Lay the garment, right side facing upwards, on top of the machine, with the neck edge at the front of the bed. Push the needles that contain the rib through this edge, leaving needles right out as far as they will come. Close the latches and push them back till they almost disappear.

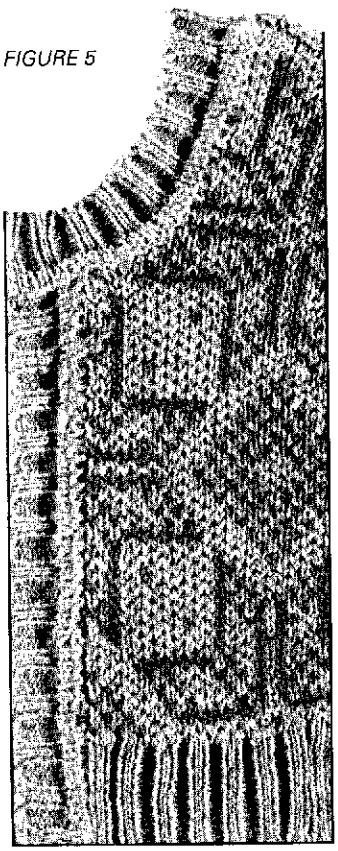
Transfer the stitches from the ribber bed (front bed) to the stitches on the main bed (back bed) and, again, bring the needles out as far as they will come. Knit one row **by hand**. Bring the work over to the front of the bed and cast off. (See Figure 5.)

BUTTON AND BUTTONHOLE BAND

The above technique is used for the two front bands. Work out where you wish to place the buttonholes.

On completion, again pin out the garment pieces and lightly steam the bands, easing the edges so they are exactly level with the rest of the work.

FIGURE 5



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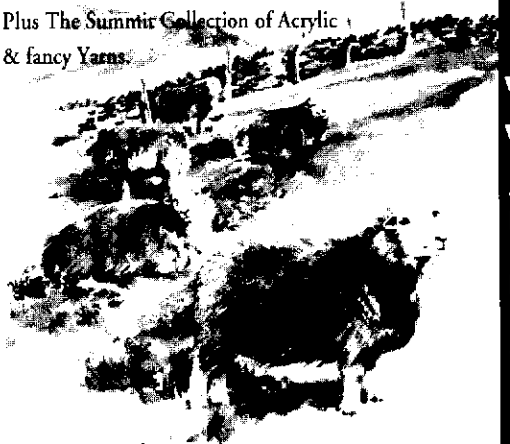

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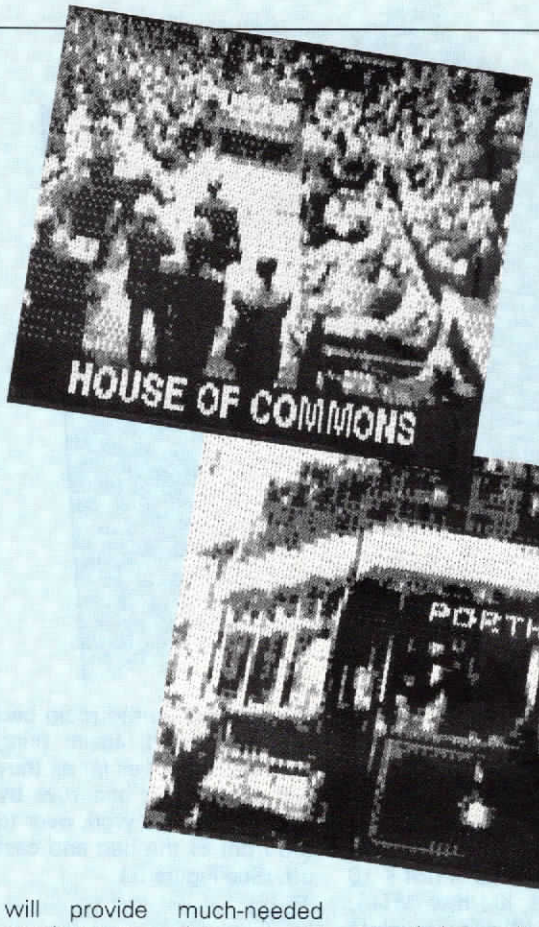
SPOTLIGHT

A 'GENUINE GENIUS'

James Molloy is the third generation of his family to be a textile innovator. He is also an artist who, instead of using paint and canvas, creates with the latest electronic technology and the knitting machine.



Jean Wiseman

The word 'genius' is sadly too often used to describe people of talent – but a true genius is something of a rarity. James P. Molloy of **Crafts in Wool** is such a rarity – as anyone visiting the Rhondda Heritage Park Gallery between May 6th and 26th will be privileged to judge for themselves, as the Gallery will be hosting the first exhibition of the work of James Molloy and Joan Davies.

James has an interesting 'pedigree', for his involvement with the woollen industry can be traced to very many years ago in the days of his grandfather, the founder of Donegal Tweeds. Family tradition continued with his father, the second James P. Molloy, who founded Eniskillen Textiles and Glengaven Textiles.

A family difference ended the firm and, although always wanting to go back to his roots, James P. Molloy III went into electronics. James enlisted in the RAF as an apprentice and completed a two-year course on air radar systems. Then there were further technical courses and in the years that followed James designed and marketed sensitive electronic music equipment and systems for computer and keyboards – all much ahead of any competition. Further 'inventions' followed, together with some 55 technical manuals on electronic systems.

Our story, however, really begins some ten years' ago when James set up home in Wales with the idea of trying to emulate his grandfather in some way. Happily for the knitting fraternity, James has now turned his attention to domestic knitting machines allied with very advanced Computer Image Processing in conjunction with DesignaKnit and, working in double jacquard, he is now producing knitted portraits and montages of the landscapes and collieries of the Rhondda. These will serve to launch his new Ystrad-based company 'Crafts in Wool'. Both Rhondda born Joan Davies and James himself, who was born and brought up in Ireland – share a deep affection for and fascination with the communities, culture and heritage of the Rhondda and the exhibition of 50 woollen prints is inspired by this love. James also hopes that his company will provide much-needed employment and investment in the Rhondda.

The portraits by James are about 30 inches square and are hand-framed in wood set behind glass. Most subjects are done in black and white to give character to the picture, but James also does a range of cushion covers, chair-backs, cot covers and wall hangings which are knitted in four to six colours.

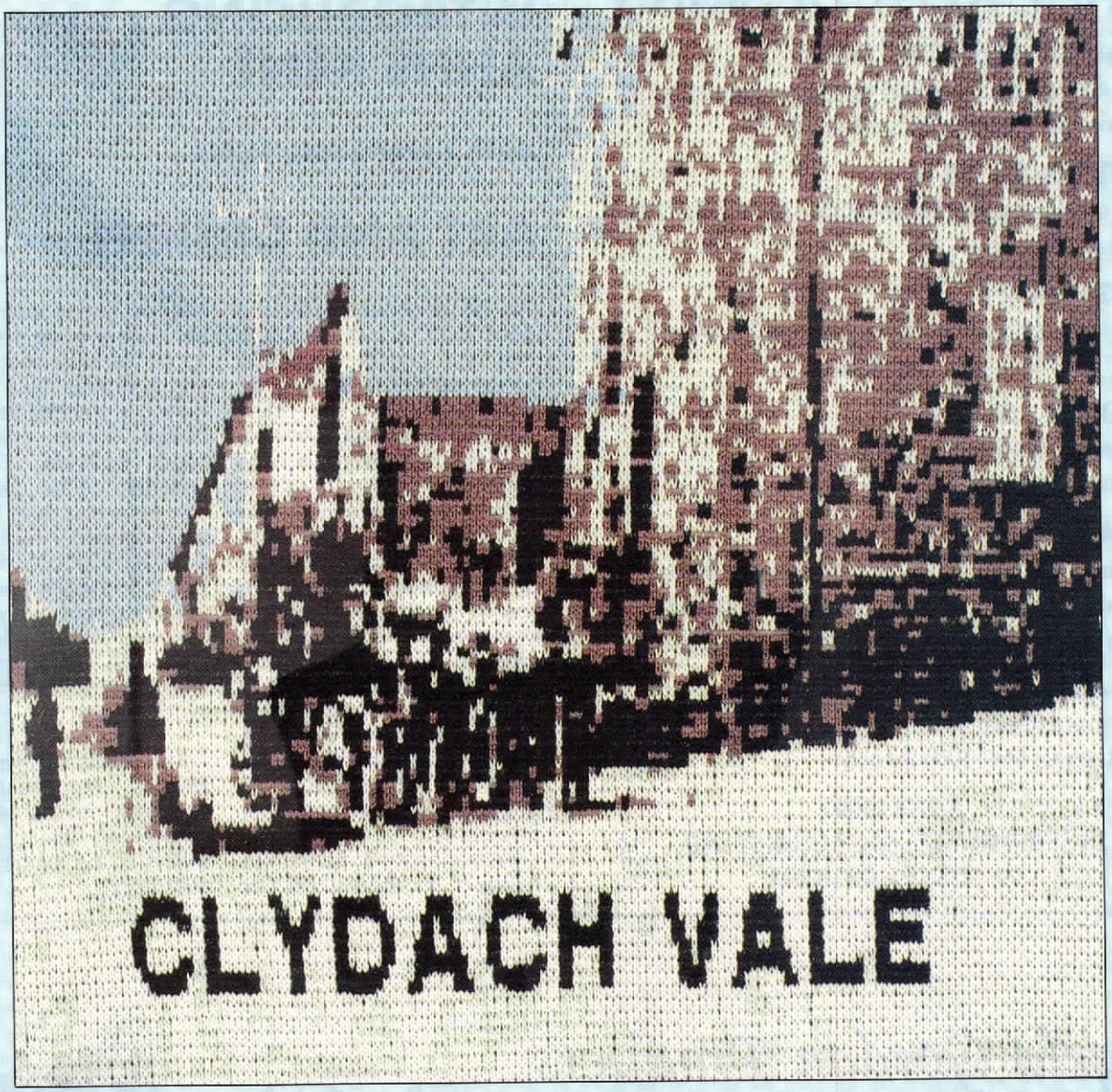
Looking ahead, in June of this year James is opening a gallery in Cardiff and, if time permits, this will also serve as a workshop, where he hopes to give classes on computer knitting.

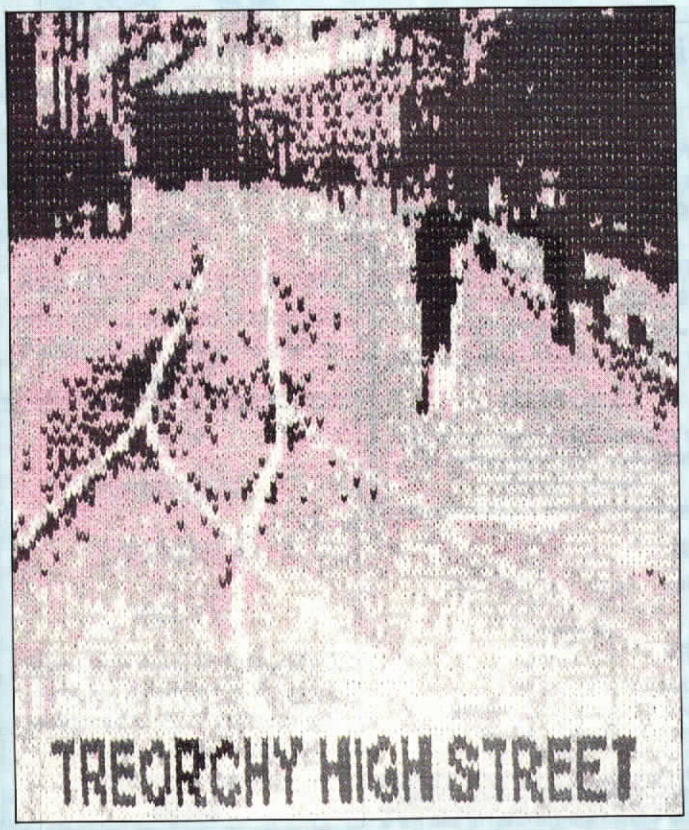
Looking still further into the future, James hopes next year to open a workshop, gift shop and restaurant all in one unit in the Rhondda and this should become a 'Mecca' for all machine knitters. A major attraction will be James's knitted 'portraits of people' on a while-you-wait basis.

Meanwhile, visitors to the Heritage Exhibition will find that, in addition to the opportunity of seeing this unique work, they can enjoy a real family day out. Besides the gallery, the Rhondda Heritage Park has an adventure playground for children, a tea room and a very interesting guided tour of a simulated working mine.

While James's early technical achievements seemed removed from the world of domestic knitting, there has been a logical progression and the knitting world is undoubtedly greatly favoured by his commitment.

James P. Molloy III is back to his roots – and is creating a new heritage for the future. He says that he 'has found his bit of paradise' but there is much to be done for the Rhondda which is rich in talented people. Certainly, James's own unique talents bid fair to make a powerful contribution to the future prosperity of this beautiful region.





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INTRODUCING . . . ANNE KENT

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ART AND DESIGN

We are delighted to welcome Anne Kent to our team with this new feature. Anne has some really exciting ideas for the series and her fresh approach to design in knitting is something which we hope you will be looking forward to each month. She will not just be telling us how she works but will be giving plenty of encouragement to knitters to search out their own sources of inspiration and develop an idea into a workable design.

Anne will be no stranger to many of you as she is a popular speaker at Club meetings and organises knitting exhibitions as well as being a designer and publishing her own books.

Anne's pattern books are typical of her approach in that they develop a theme. **Pockets Galore** gives instructions for all the basic pocket styles and then adds more ideas for turning a practical item into a design feature than would seem possible. Sizing is important to her too so not only does she cater for those much-ignored really large sizes, but she has written **Size Right** to explain how to get the sizing right every time. In her own words, 'Getting to grips with sizing can be the first step to designing your own knitwear.'

This month the inspiration is smocks – next month it is to be zebras – so you can expect variety but the theme will always be the combining of art and design.

Angela Gordon Products

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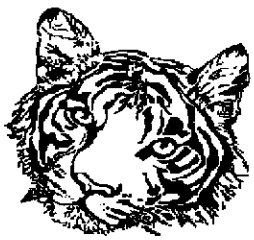

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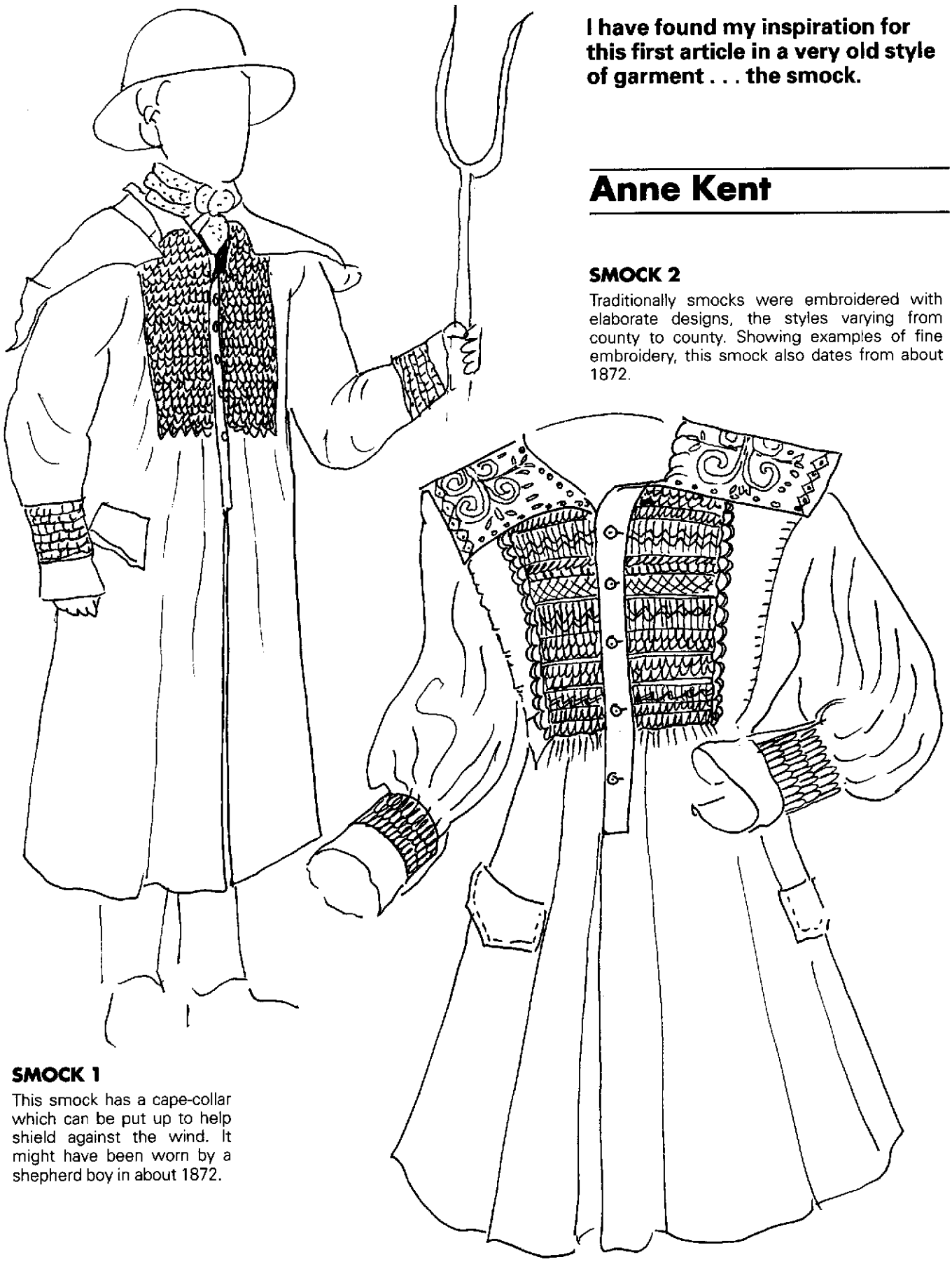
ART AND DESIGN

I have found my inspiration for this first article in a very old style of garment . . . the smock.

Anne Kent



SMOCK 2

Traditionally smocks were embroidered with elaborate designs, the styles varying from county to county. Showing examples of fine embroidery, this smock also dates from about 1872.

SMOCK 1

This smock has a cape-collar which can be put up to help shield against the wind. It might have been worn by a shepherd boy in about 1872.

32►

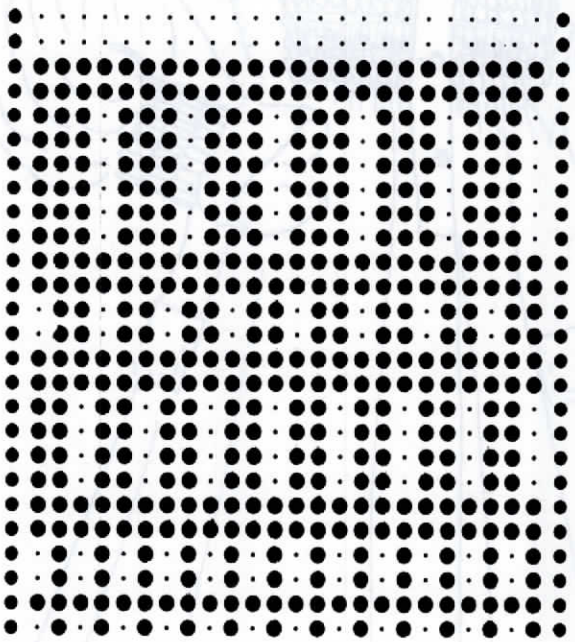
ART

SWATCH 1

Rehang stocking stitch with knit side facing you.
Tuck will be on purl side.

SWATCH 2

Rehang stocking stitch with purl side facing you.
Tuck pattern:-
* 4 rows Col 1, 2 rows MC, 4 rows Col 2, 2 rows MC, 2 rows Col 3, 2 rows MC, 6 rows Col 4, 2 rows MC, Repeat from *.

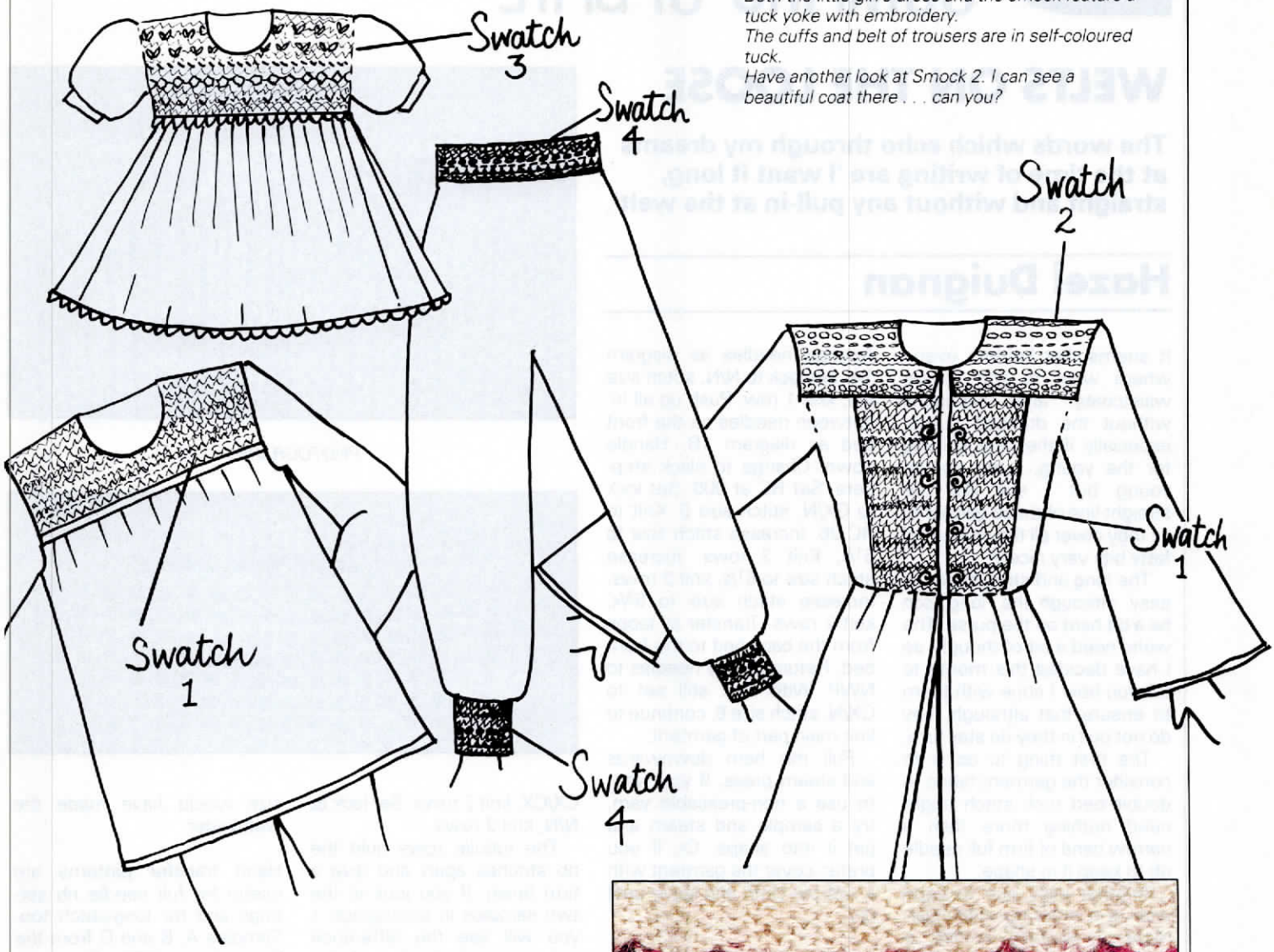


PUNCHCARD CHART

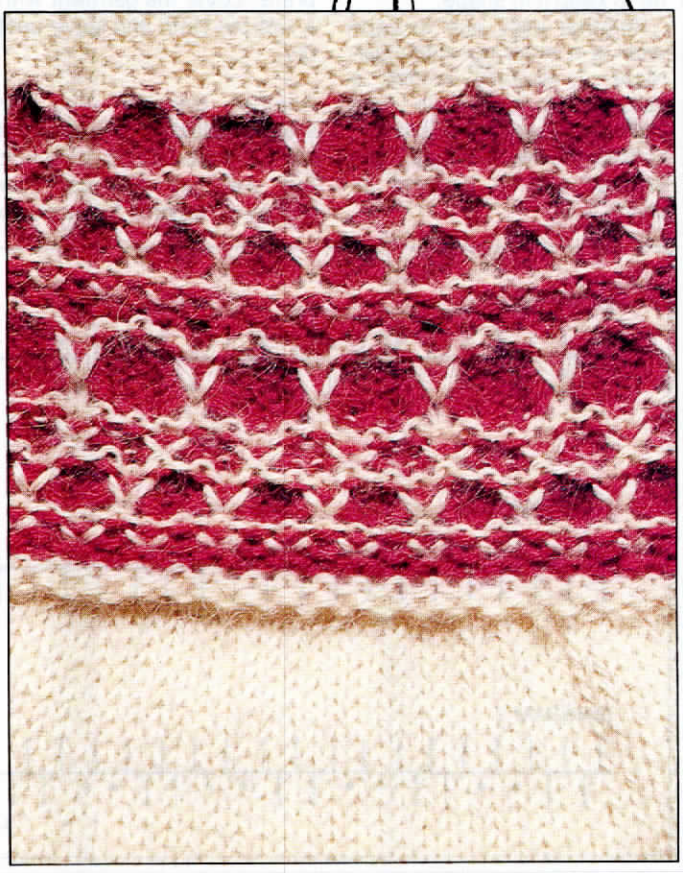
SWATCH 3

Knit as for swatch 1 and add some simple embroidery to highlight the pattern.

AND DESIGN



Some ideas for using the tuck stitch pattern. Both the little girl's dress and the smock feature a tuck yoke with embroidery. The cuffs and belt of trousers are in self-coloured tuck. Have another look at Smock 2. I can see a beautiful coat there . . . can you?



Smocks were worn by many agricultural labourers in the nineteenth century as they were so practical. They were usually made of approximately eight yards of heavy white linen and stood away from the body when worn. This meant they shed the rain during a downpour.

I have designed a fairly simple tuck stitch pattern to represent the smocking.

As you know, tuck stitch generally spreads widthways. To give the appearance of pulling the work in, as the smocking does, I have started with a larger number of stitches, removed them on to waste yarn and replaced them over fewer stitches before starting the tuck stitch section. For these swatches I have used 60 stitches for the stocking stitch section and then removed them on to waste yarn. Replace them over 30 needles for tuck stitch. The punchcard pattern has been knitted twice.

SWATCH 4

Rehang stocking stitch with knit side facing you. Tuck will be on purl side.

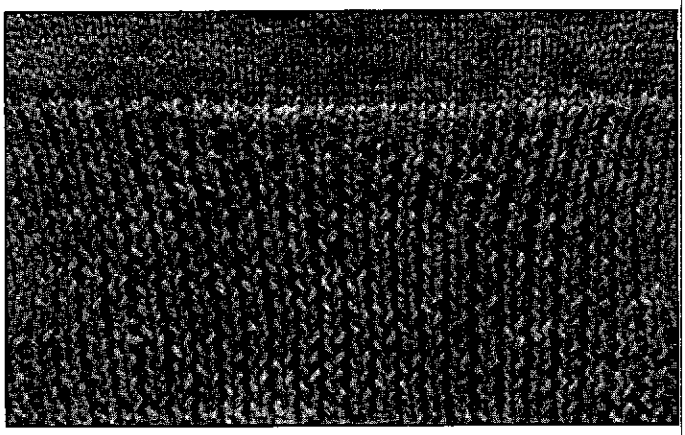
* 4 rows Col 1, 2 rows MC, 4 rows Col 1, 2 rows MC, 2 rows Col 1, 2 rows MC, 6 rows Col 1, 2 rows MC, Repeat from *.

DUOMATIC UPDATE

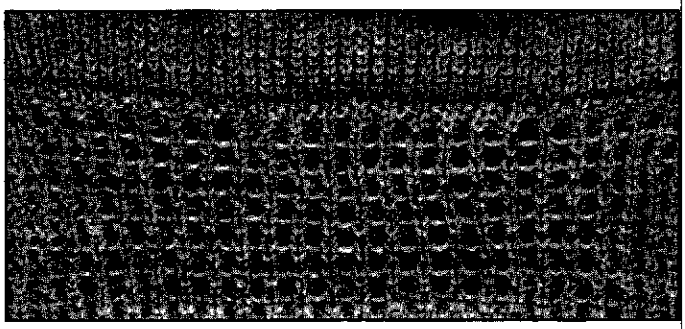
WELTS ON THE LOOSE

The words which echo through my dreams at the time of writing are 'I want it long, straight and without any pull-in at the welt'.

Hazel Duignan



PHOTOGRAPH 1



It seems that knitters everywhere want to knit tunics, waistcoats and cardigans without the dreaded pull-in, especially if they are knitting for the young. I am not so young but I still like the straight line of these garments as they cover all the unwanted fatty bits very nicely.

The long and straight part is easy, although the 'long' can be a bit hard on the purse. The welts need a bit of thought so I have decided this month to tell you how I cope with them to ensure that although they do not pull in they do stay firm.

The first thing to do is to consider the garment fabric. A double-bed tuck stitch might need nothing more than a narrow band of firm full needle rib to keep it in shape.

Another easy one to cope with is a stocking stitch garment. I recently knitted a cardigan in King Cole Anti-Tickle wool and here is how I knitted the hem. It has been washed and is keeping its shape well.

Arrange needles as diagram 1A. Set lock to N/N, stitch size 4/4, knit 1 row. Push up all in-between needles on the front bed as diagram 1B. Handle down. Change to black strippers. Set RC at 000. Set lock to GX/N, stitch size 5. Knit to RC 26. Increase stitch size to 5 1/4, Knit 2 rows. Increase stitch size to 5 1/2, knit 2 rows. Increase stitch size to 5 3/4, knit 2 rows. Transfer all loops from the back bed to the front bed. Return empty needles to NWP. With lock still set to GX/N, stitch size 6, continue to knit main part of garment.

Pull the hem downwards and steam press. If you want to use a non-pressable yarn, try a sample and steam and pat it into shape. Or, if you prefer, cover the garment with a wet tea cloth and leave until dry.

Another possible welt for stocking stitch is to set up and cast on for a 1x2 rib, then knit the welt as follows. Use orange strippers. Set lock to CX/CX, knit 2 rows. Set lock to N/N, knit 2 rows.

The tubular rows hold the rib stitches apart and give a firm finish. If you look at the two samples in photograph 1 you will see the difference between a 1x1 rib and the same rib with CX rows. Both samples were knitted over 60 needles and 32 rows at stitch size 3 1/2/3 1/2. A larger stitch size would have made the welt wider.

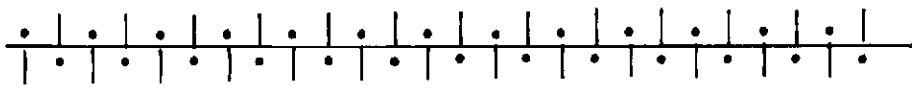
Hand transfer patterns are useful for full needle rib settings and for long-stitch too. Samples A, B and D from the December 1992 Duomatic Update are all suitable.

A 'flat rib' is also good for widening a welt although it sometimes tends to curl if it is knitted in some man-made fibres. One example is given in diagram 2. The rib setting on the front bed can be arranged as you wish.

Scalloped edges are another option. I have given just one sample but you can alter the number of needles between the scallops, or the number of rows knitted using the BX/BX (BX/LX) setting. You might also like to try using AX/AX (AX/KX) instead of the slip stitch.

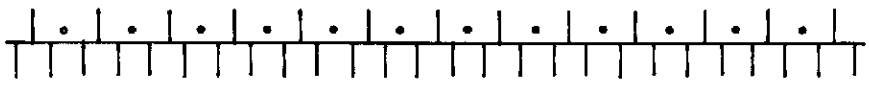
Photograph 2 shows the result of using the needle setting in diagram 3. Make a racking cast-on, then arrange the pushers as shown. Set RC at 000. Set locks to BX/BX (BX/LX), knit to RC 9. Set locks

DIAGRAM 1A



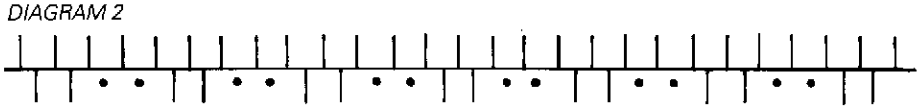
Handle up. Orange strippers.

DIAGRAM 1B



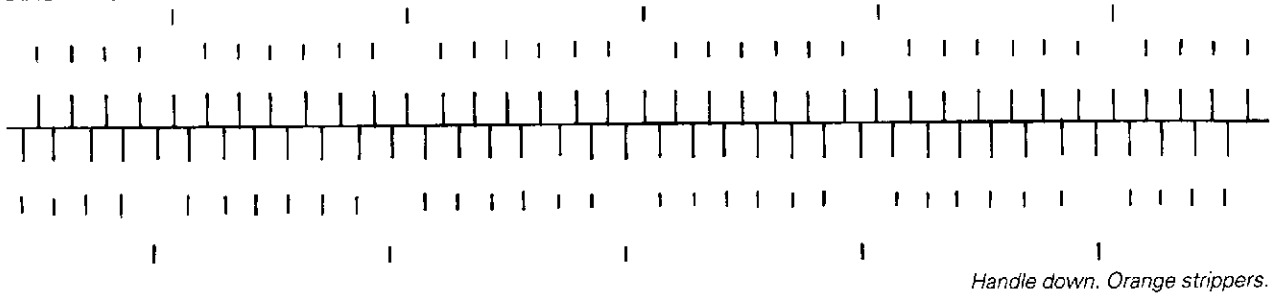
Handle down. Black strippers.

DIAGRAM 2



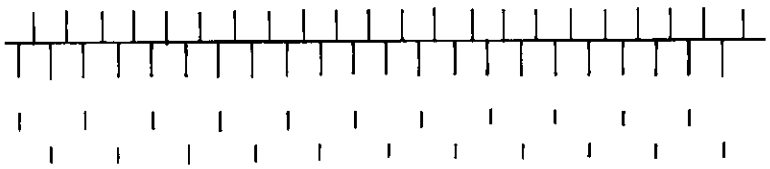
Handle down. Orange strippers.

DIAGRAM 3



Handle down. Orange strippers.

DIAGRAM 4



Handle down. Orange strippers.

to N/N and continue knitting. I have used a contrast yarn for the cast on. There is one extra stitch at each end of the work for the seams. This works very well on an evening tunic or top, especially if you use a lurex yarn for the racking cast-on. One word of warning. In my experience teenagers seem to hate this edge, so do make sure that it is acceptable before you knit a garment.

Over-knit is a stitch which seems to have been forgotten lately. It has almost no stretch sideways and is very firm so would be suitable for an edging.

Set needles and pushers as diagram 4. (E6000, Cast-on 2, Pattern 119). Set lock to CX/BX←, knit rows as required.

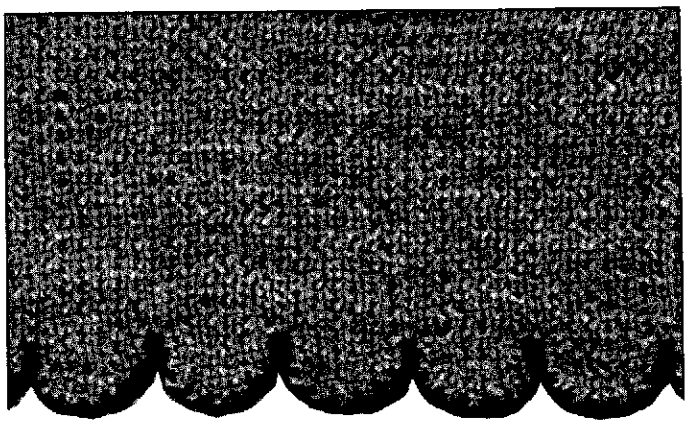
This is a useful fabric as it is really firm and can be used for skirts, jackets, bands and straps which do not need to stretch but need to keep their shape really well. Try it before you decide to knit a whole garment as it is does not have the usual drape quality of most of our knitwear.

Jacquard can sometimes be edged with a border of jacquard knitted with a smaller stitch size.

If you are using the N/BX← jacquard setting for the main part of the garment, try a border pattern or lengthwise jacquard stripes knitted with the BX↔/BX← jacquard setting. It is possible to cast on then start the main body of the knitting without a border when knitting jacquard, but try a sample to ensure that the edge is not going to flare out.

One which I like very much and is a tubular band (Cast-on 8). It is also useful for front bands on a cardigan or jacket. Sometimes I knit the band then proceed with the main body of the garment. At other times I knit the garment and knit the bands for the welt after the pieces have been pressed. I then join the welts to the edges on the machine, using the Passap method. I recently knitted a pin tuck jacket and, for the bands and welts, I set up for full needle rib, orange strippers with two ends of Christiana's Braemar. Set lock to N/N, stitch size 3/3, knit 1 row. Set lock to CX/CX, stitch size 4/4, knit 2 rows. Change to black strippers. Leave locks set to CX/CX throughout. Knit 2 rows, stitch size $4\frac{1}{4}/4\frac{1}{4}$. Stitch size $4\frac{1}{2}/4\frac{1}{2}$, knit 2 rows. Stitch

38▶



PHOTOGRAPH 2

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3 CLOTTED CREAM

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 5, 80 and E6000 machines.

MATERIALS

Bonnie's Fine French Crêpe. (Yarn Guide No. 6.)
2 x 500g cones in Corn (MY).
7 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 720g.

The fibre content of this yarn is 89% Acrylic, 11% Polyamide. For further information about this yarn, please write to the following address:- Bonnie's Wools, 1273 Bristol Road South, Northfield, Birmingham B31 2SP.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 102 [112, 121] cm, 40 [44, 48] in.
Length to shoulder-line 69.5 cm, 27½ in.
Sleeve seam 44.5 cm, 17½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

50 stitches (on back bed) to 20 cm and 96 rows to 12 cm, measured over tuck stitch pattern using 3 strands of yarn together. Steam well, do not press, before measuring (stitch size approximately 3¾/3½).

For KNITTING NOTES, see page 39.

BACK

Handle down. Orange strippers. Set up 130 [142, 154] Ns on each bed at centre in WP for full needle rib. (E6000 – Cast-on 8.) * Set lock on N/N and stitch size to 3/3. Using 3 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 2 rows. Set RC at 000. Black strippers. Set stitch size to 5/5, K 30 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Transfer sts and arrange Ns as diagram 1 for Duo 5 and 80 (diagram 2 for E6000). Set RC at 000. Orange strippers. (E6000 – Set for patt A.) Set stitch size to 3¾/3½. ** Set lock on N/AX, K 4 rows. Set lock on N/N, K 2 rows **. These 6 rows form patt. K until RC shows 344 *. Place a marker at each end. Set RC at 000. K 184 rows. Place a marker at each side of centre 42 sts on back bed. Cast off loosely.

LEFT FRONT

Handle down. Orange strippers. Set up 64 [70, 76] Ns on each bed at centre in WP for full needle rib. (E6000 – Cast-on 8.) Work as for back from * to *. Place a marker at left edge. Set RC at 000. K 136 rows.

DIAGRAM 1 FOR DUO 5 AND 80

DIAGRAM 2 FOR E6000

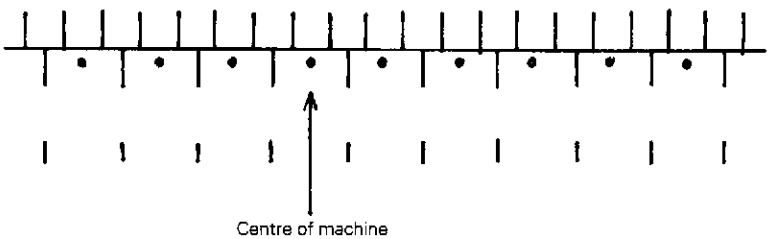
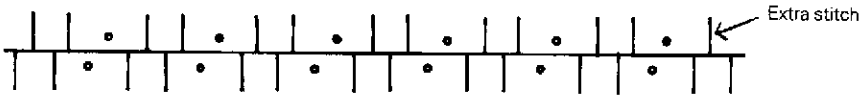


DIAGRAM 3



SHAPE NECK

Set RC at 000. Cast off 6 sts at beg of next row, K 1 row. Dec 1 st at neck edge on every alt row until 50 [56, 62] sts rem, then on every foll 3rd row until 44 [50, 56] sts rem. K 21 rows. RC shows 193. Place a marker at left edge. K 9 rows. Cast off loosely.

RIGHT FRONT

Work as for left front but in reverse.

SLEEVES

Handle down. Orange strippers. Set up 62 Ns on each bed at centre in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 3. (E6000 – Cast-on 4.) Set lock on N/N and stitch size to 2½/2½. Using 3 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 4/4, K 29 rows. Transfer sts and arrange Ns for diagram 1 for Duo 5 and 80 (diagram 2 for E6000). Set RC at 000. Set stitch size to 3¾/3¾. Cont in patt as for back, shape sides by inc 1 st at each end of every 10th row until there are 120 sts on back bed. K 22 rows. RC shows 312. Cast off loosely.

BUTTONHOLE BAND

Handle down. Orange strippers. Set up 154 Ns on each bed at centre in WP for full needle rib. (E6000 – Cast-on 8.) Set lock on N/N and stitch size to 3/3. Using 3 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 2 rows. Set RC at 000. Black strippers. Handle up. Set stitch size to 5/5, K 15 rows. Make 7 evenly spaced buttonholes (see Notes). K 15 rows. Put right front on to back bed with the right side of work facing upwards. Pull the back bed Ns just through the edge of the garment. Transfer front bed sts to the back bed Ns. K 1 row by hand, leaving large loops on the Ns. Drop the

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3

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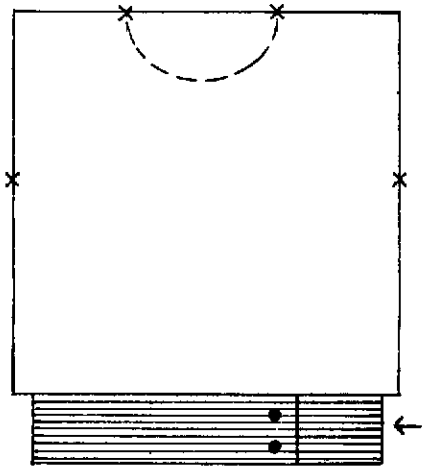
DIAGRAM 1



size 4 3/4/4 3/4, knit 2 rows. Stitch size 5/5, knit 30 rows. Stitch size 5 1/2/5 1/2, knit 2 rows.

The garment edge is then eased in to fit the band. Do not take too big a 'bite' of the fabric as you join the welt to the edge. This takes a little time to do but the result is very satisfactory. Knit a small sample of the band to see how many stitches you need to cast on for your garment.

A sideways band of rib makes a good edge but it needs to be sewn on (horror for some) and the join must be very neat where the ends meet. A 2x1 rib knitted on a small stitch size looks very professional. If you find it difficult to join the ends of a 2x1 rib neatly, then overlap the edges slightly, sew on two or three buttons and make a feature of your non-join as in diagram 1.

Try casting on for full needle rib. * Set lock to N/N, stitch size 3 1/2/3 1/2, knit 2 rows. Set lock to GX/N, stitch size 5, knit 6 or 8 rows *. Repeat from * to *, then knit 2 more rows N/N. You will need to change to black strippers for the GX/N rows. Depending on the yarn, you may get away with leaving the black strippers in for the N/N rows. If not, then change to orange strippers. Make the welt to the required depth but always start and finish with two N/N rows.

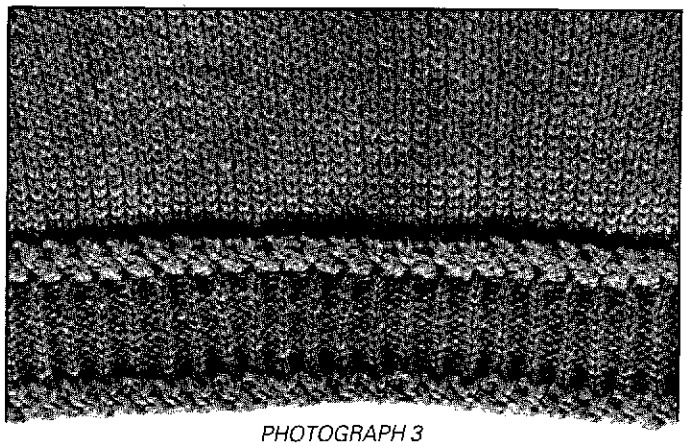
Last, but not least, there was a very nice edging given in the Passap International number 55 for pattern number 5517.

Set up for 1x1 rib and make a tubular cast on (use orange strippers). * Rack one and a half turns to the left. Knit 4 rows with lock set to AX/N. Rack one turn to the right. Knit 1 row with lock set to AX/N. Rack one half a turn to the right *. Knit 14 rows (or as you wish) with lock set to N/N. Repeat from * to * once more, then transfer for stocking stitch or single bed pattern for body of garment.

I have knitted a small sample of this for you, shown in photograph 3. I think it is very pretty and it certainly adds a bit of style to an otherwise plain garment.

There are more ideas but I hope that the eleven given here will help all the knitters who want an end to 'pull-in'.

Until next month, Happy Knitting.



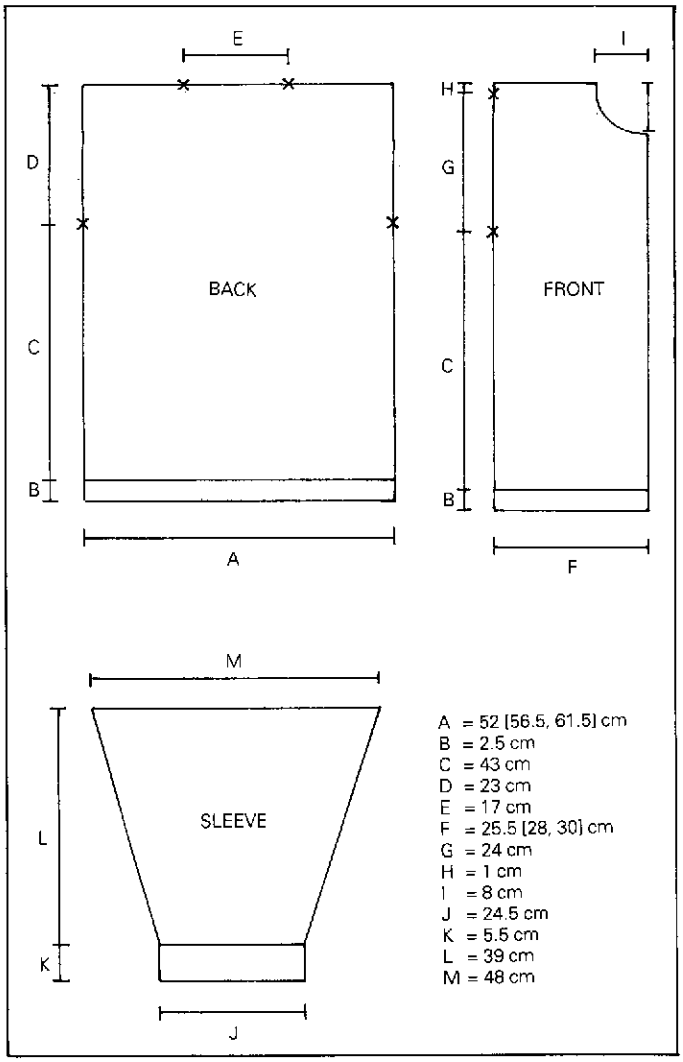
PHOTOGRAPH 3

KNITTING NOTES

Duo 5 and 80.- Follow diagram 1. Set lock on N/AX, K 4 rows. Set lock on N/N, K 2 rows.
E6000:- Self-drawn card. Follow diagram 2- Tech 138. Ensure that you have the centre of machine as diagram 2 on all pieces of garment. Use three strands of yarn together throughout. If you have any difficulty with the three strands, use spray wax on each cone. Only the back bed needles are counted, the front bed needles are arranged to keep pattern correct and increased or decreased as required.
For the purposes of this pattern, RC means the RC on the lock. Use your favourite method of making buttonholes. I used the following method:- Leave 6 sts on back bed at left of bed, then transfer next 4 sts to the front bed, * leave 19 sts on back bed and transfer next 4 sts to front bed. Rep from * across bed. There should be 6 sts on each bed left at the right. Take a length of yarn (3 strands together) about 200 cm, 79 in long. Leaving lock at end of row, cast off, by hand, the groups of 4 sts across the bed, making sure the yarn is not pulled tightly between buttonholes.
Using the same yarn, make a zig-zag cast-on back across the groups of 4 sts, again making sure that the yarn is not pulled too tightly between buttonholes. Pull the yarn ends down between beds and continue knitting. If you have not used this method before, try a sample to see whether you like the finished buttonhole.
If you have blue strippers, use them instead of orange strippers.

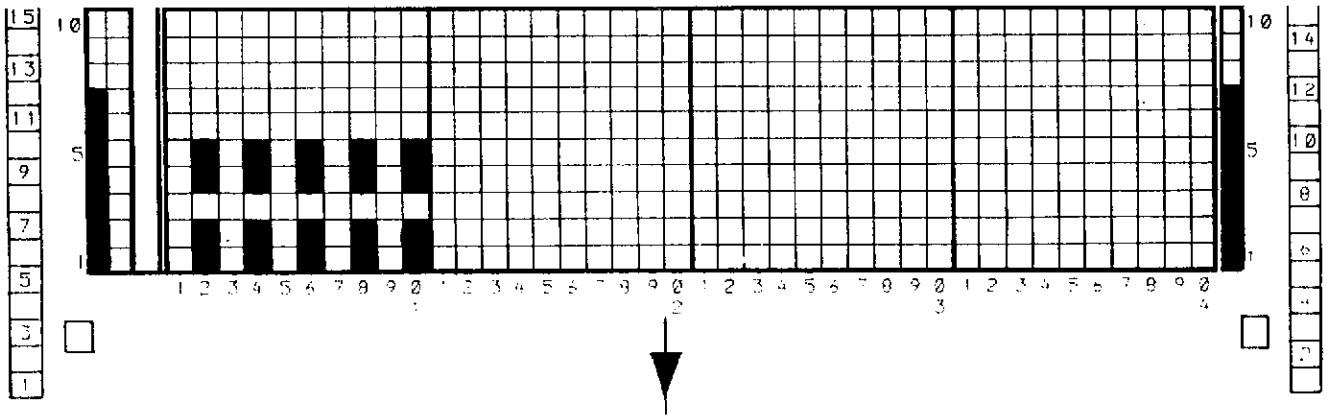
PROGRAM FOR E6000

Prog		ENT
Erase		ENT
Cast-on	8	ENT
	(Cast-on 4 for sleeves and neckband)	
All st Patt		NO
St Patt A	Dot	ENT Read card
Alter		NO
Knit Tech	138	ENT
Cont as usual		



A = 52 [56.5, 61.5] cm
B = 2.5 cm
C = 43 cm
D = 23 cm
E = 17 cm
F = 25.5 [28, 30] cm
G = 24 cm
H = 1 cm
I = 8 cm
J = 24.5 cm
K = 5.5 cm
L = 39 cm
M = 48 cm

E6000 CHART



front bed. Turn garment over on to the front bed and latch off the loops.

BUTTON BAND

Work as for buttonhole band omitting buttonholes and reading left front for right front.

NECKBAND

Join shoulder seams. Handle down. Orange strippers. Set up 164 Ns on each bed at centre in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 3. (E6000 – Cast-on 4.) Set lock on N/N and stitch size to 3/3. Using 3 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 3 1/2/3 1/2, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 4 1/2/4 1/2, K 5 rows. Set stitch size to 4 1/4/4 1/4, K 5 rows. Set stitch size to 4/4, K 10 rows. Set stitch size to 4 1/4/4 1/4, K 5 rows. Set stitch size to 4 1/2/4 1/2, K 5 rows. RC shows 30. Push up empty in-between Ns on both beds to WP. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Set lock on CX/CX and stitch size to 5/5, K 2 rows. Black strippers. K 4 rows. Join to neck edge in the same way as the front bands were joined, taking neckband from centre of button band to centre of buttonhole band. Pull rib section to close the sts.

MAKING UP

Fold rib section of neckband in half to the wrong side and stitch in place. Set in sleeves between markers. Join side and sleeve seams. Sew on buttons.

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Instruction leaflet

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WORKSHOP E6000

THREE- AND FOUR-COLOUR KNITTING

Try the technique which, Eileen explains, is not such a challenge as some knitters fear.

Eileen Metcalf

For many years I avoided three- and four-colour knitting on the Duomatic machine, feeling that I would become confused by shaping and colour changing at the same time. I now feel that I wasted that time. Provided that we keep to simple shapes, then working in more than two colours is reasonably easy. If you have the ordinary four-colour changer then four-colour work is easier than three-colour. It is easy to develop a rhythm of pressing each colour lever in turn, but if working in three colours it is easy to press the fourth colour lever when it is not really in use. If you do choose to work in three colours, then it is worth putting a white or brightly coloured label on the fourth lever to warn you not to press it.

With the advent of the Autocolour, three- and four-colour work became as easy as working with two colours. Although I do not often buy accessories for the machines, finding that they sit on shelves gathering dust, the Autocolour was one accessory which I could not resist. It is so easy to use that the danger is, when doing multi-colour knitting with many rows and the motor running, that I will go to sleep when knitting.

In the April issue of *MKM* I gave stitch sizes and tensions for two-colour jacquards, this month we have the same for three- and four-colour jacquards. You will notice in the E6000 column that there are two knitting techniques for each sample. The first technique is for three- or four-colour superimposed patterns and the second technique, which is in brackets, is for colour separated jacquard knitting.

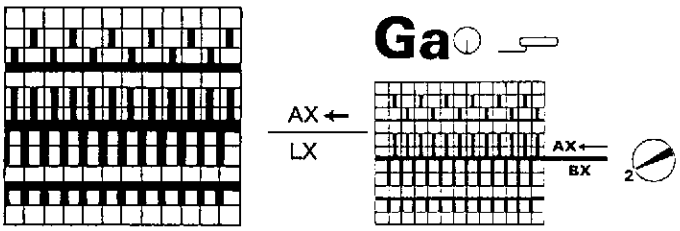
Needle setting diagrams are reproduced from the machine manuals courtesy of Passap/Pfaff.

E6000 DM80

Double-bed Fair Isle, in three colours, with tucks on reverse side

Knit Tech 196 (220)
3 Colour

Knitting Technique Ga
3 Colour

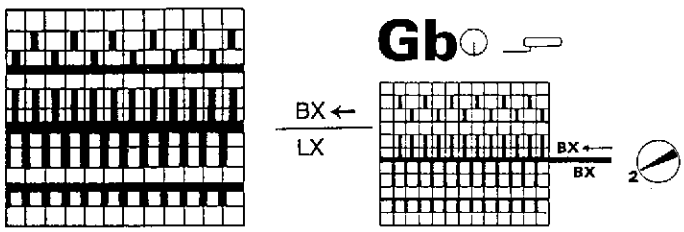


Stitch Size 5/5
100 rows = 10.75 cm (4.25 in), 100 stitches = 47.5 cm (18.75 in)
40 rows = 43 mm. 40 stitches = 190 mm.

Double-bed Fair Isle, in three colours, with spotted effect

Knit Tech 197 (221)
3 Colour

Knitting Technique Gb
3 Colour



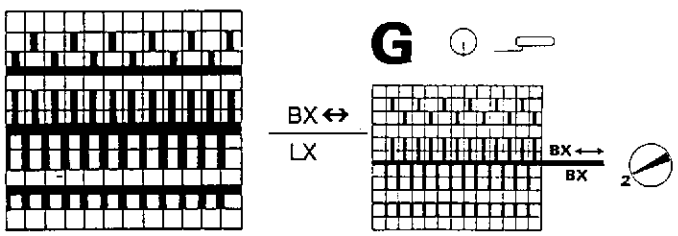
Stitch Size 5.25/5.25
100 rows = 8.25 cm (3.2 in), 100 stitches = 40 cm (15.75 in)
40 rows = 34 mm. 40 stitches = 160 mm.

E6000 DM80

Double-bed bird's-eye Fair Isle in three colours

Knit Tech 195 (219)
3 Colour

Knitting Technique G
3 Colour

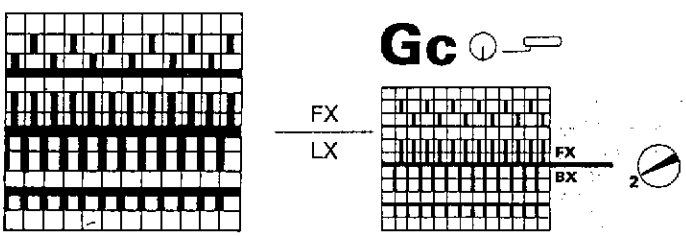


Stitch Size 5.25/5.25
100 rows = 10 cm (4 in), 100 stitches = 37 cm (14.5 in)
40 rows = 40 mm. 40 stitches = 148 mm.

Double-bed Fair Isle in Fisherman's Rib and three colours

Knit Tech 198 (222)
3 Colour

Knitting Technique Gc
3 Colour



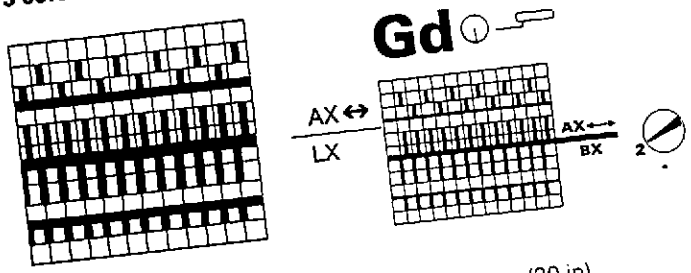
Stitch Size 4/4
100 rows = 10 cm (4 in), 100 stitches = 45.5 cm (18 in)
40 rows = 41 mm. 40 stitches = 183 mm.

E6000 DM80

Double-bed Fair Isle, in three colours, with tucks on every row on the reverse side

Knit Tech 199
3 colour (223)

Knitting Technique Gd
3 colour



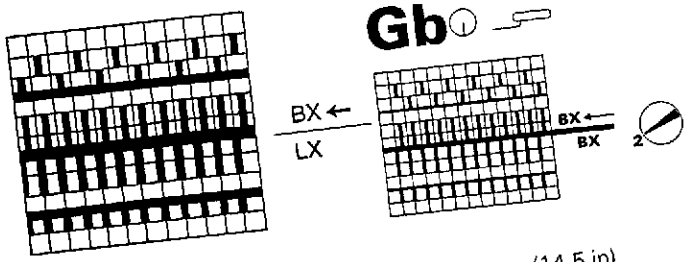
Stitch Size 4.5/4.5
100 rows = 10 cm (4 in), 100 stitches = 51 cm (20 in)
40 rows = 41 mm. 40 stitches = 203 mm.

E6000 DM80

Double-bed Fair Isle in four colours, with spotted effect on the reverse side

Knit Tech 209 (233)
4 Colour

Knitting Technique Gb
4 Colour

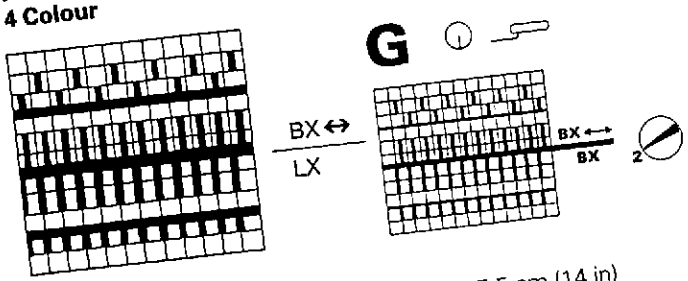


Stitch Size 5.5/5.5
100 rows = 9 cm (3.5 in), 100 stitches = 37 cm (14.5 in)
40 rows = 36 mm. 40 stitches = 148 mm.

Double-bed bird's-eye Fair Isle in four colours

Knit Tech 207 (231)
4 Colour

Knitting Technique G
4 Colour

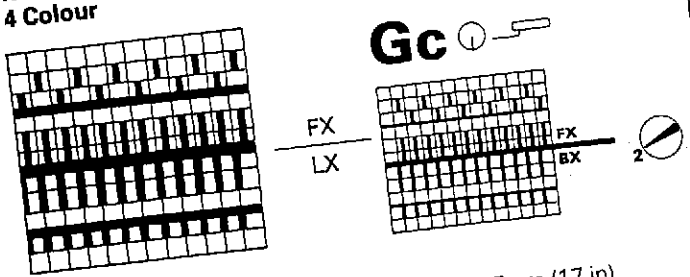


Stitch Size 5.5/5.5
100 rows = 9 cm (3.5 in), 100 stitches = 35.5 cm (14 in)
40 rows = 36 mm. 40 stitches = 143 mm.

Double-bed Fair Isle in Fisherman's Rib and four colours

Knit Tech 210 (234)
4 Colour

Knitting Technique Gc
4 Colour

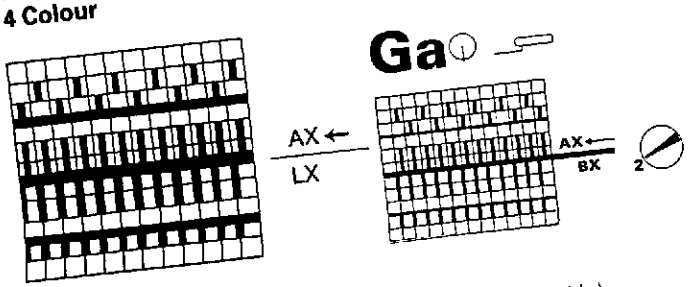


Stitch Size 4.5/4.5
100 rows = 9 cm (3.5 in), 100 stitches = 43.5 cm (17 in)
40 rows = 36 mm. 40 stitches = 174 mm.

Double-bed Fair Isle in four colours, with tucks on the reverse side

Knit Tech 208 (232)
4 Colour

Knitting Technique Ga
4 Colour

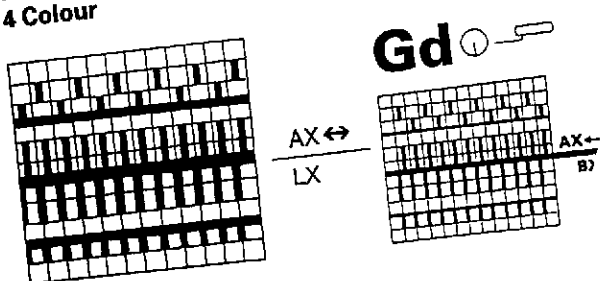


Stitch Size 4.5/4.5
100 rows = 10 cm (4 in), 100 stitches = 43.5 cm (17 in)
40 rows = [illegible] mm. 40 stitches = 174 m.

Double-bed Fair Isle in four colours, with tucks on every row on the reverse side

Knit Tech 211 (235)
4 Colour

Knitting Technique Gd
4 Colour



Stitch Size 4.5/4.5
100 rows = 9 cm (3.5 in), 100 stitches = 45.5 cm (1
40 rows = 36 mm. 40 stitches = 182 mm.

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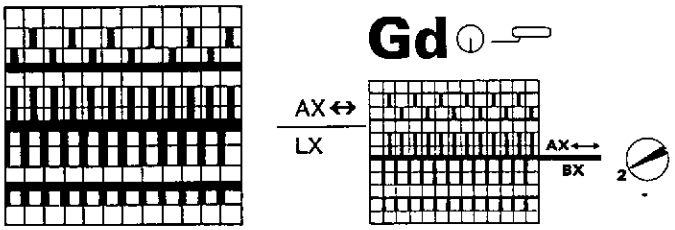
E6000 DM80

Double-bed Fair Isle, in three colours, with tucks on every row on the reverse side

Knit Tech 199
3 colour (223)

Knitting Technique Gd
3 colour



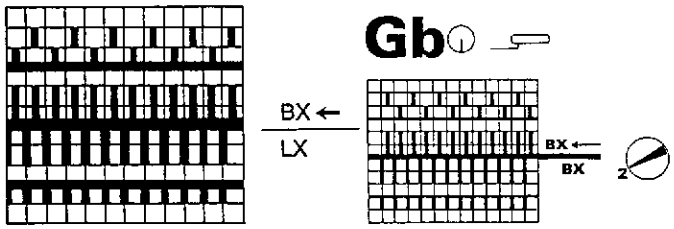
Stitch Size 4.5/4.5
100 rows = 10 cm (4 in), 100 stitches = 51 cm (20 in)
40 rows = 41 mm. 40 stitches = 203 mm.

E6000 DM80

Double-bed Fair Isle in four colours, with spotted effect on the reverse side

Knit Tech 209 (233)
4 Colour

Knitting Technique Gb
4 Colour

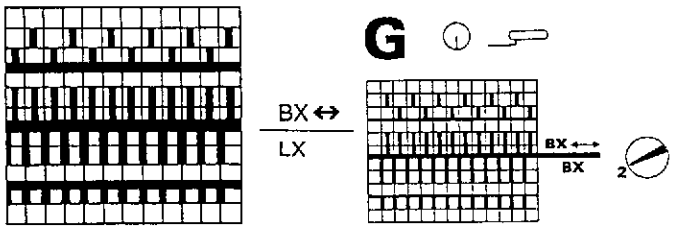


Stitch Size 5.5/5.5
100 rows = 9 cm (3.5 in), 100 stitches = 37 cm (14.5 in)
40 rows = 36 mm. 40 stitches = 148 mm.

Double-bed bird's-eye Fair Isle in four colours

Knit Tech 207 (231)
4 Colour

Knitting Technique G
4 Colour

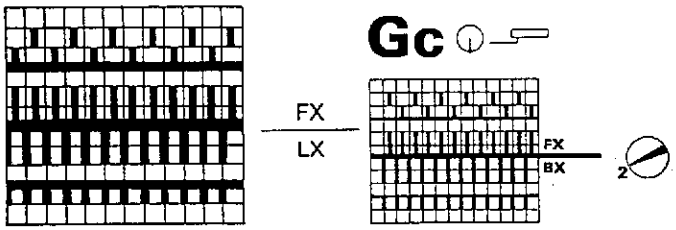


Stitch Size 5.5/5.5
100 rows = 9 cm (3.5 in), 100 stitches = 35.5 cm (14 in)
40 rows = 36 mm. 40 stitches = 143 mm.

Double-bed Fair Isle in Fisherman's Rib and four colours

Knit Tech 210 (234)
4 Colour

Knitting Technique Gc
4 Colour

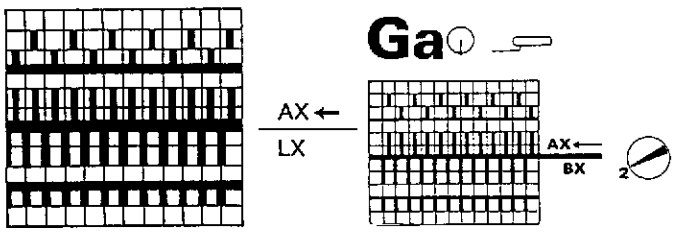


Stitch Size 4.5/4.5
100 rows = 9 cm (3.5 in), 100 stitches = 43.5 cm (17 in)
40 rows = 36 mm. 40 stitches = 174 mm.

Double-bed Fair Isle in four colours, with tucks on the reverse side

Knit Tech 208 (232)
4 Colour

Knitting Technique Ga
4 Colour

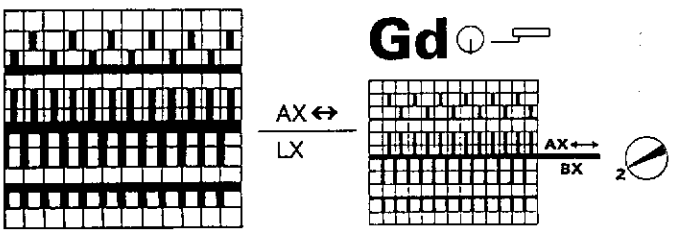


Stitch Size 4.5/4.5
100 rows = 10 cm (4 in), 100 stitches = 43.5 cm (17 in)
40 rows = 40 mm. 40 stitches = 174 m.

Double-bed Fair Isle in four colours, with tucks on every row on the reverse side

Knit Tech 211 (235)
4 Colour

Knitting Technique Gd
4 Colour



Stitch Size 4.5/4.5
100 rows = 9 cm (3.5 in), 100 stitches = 45.5 cm (18 in)
40 rows = 36 mm. 40 stitches = 182 mm.

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SUMMER COCKTAIL

5 cones

5 colours

5 garments

IN BRAMWELL SAVANNAH

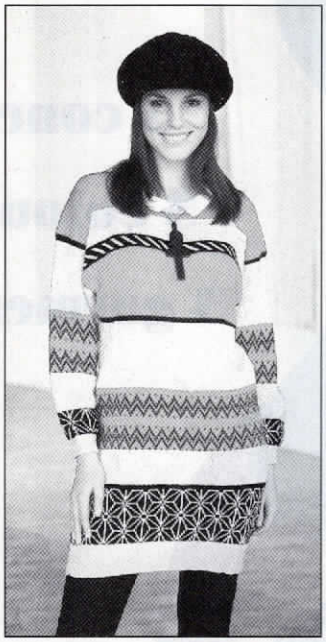
SUMMER COCKTAIL

IN BRAMWELL SAVANNAH

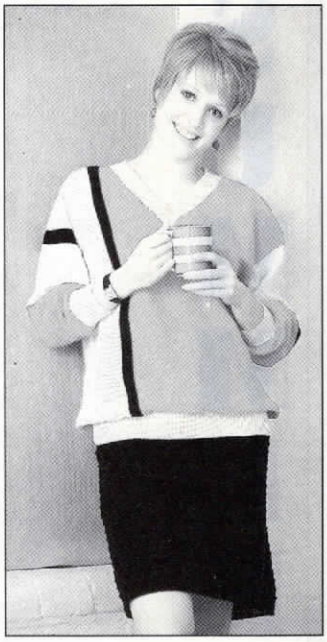
Try our recipe for success – take strong black and icy white, sweeten with amber yellow, add a cherry and a twist of lemon and you've the ingredients for a cool refreshing mix of designs for cotton to stir you into knitting and shake up your summer wardrobe.

The secret of our recipe is just five cones of Bramwell's pure cotton 'Savannah'. With these five cones you can knit all the designs in this supplement as the colours are cleverly shared between them.

You should find the yarn for this exclusive collection at your local stockist but the Bramwell address is given below and in the pattern instructions in case you need further information.



PATTERN PLAY 47
Tunic banded in Fair Isle patterns



SIDELINE 48
Asymmetric – knitted sideways

SHORT AND SWEET 51
Skirt in tuck stitch

COOL CAT 54
Impact borrowed from the big cats

CLEAR CUT 53
Long cardigan in black and white

ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT−1, MT−2, MT−3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

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PUBLISHED BY
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PRINTED IN ENGLAND

A PATTERN PLAY

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Savannah (Yarn Guide No. 11).
White (MC), Black (A), Lemon (B), Gold (C), Red (D).

GARMENT WEIGHT

Finished garment in first size weighs 585g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

SUMMER COCKTAIL

Please note that one cone of Bramwell Savannah in five different colours will make all five garments in this supplement. Knitted individually, each garment requires one cone of each colour given under MATERIALS above.

MEASUREMENTS

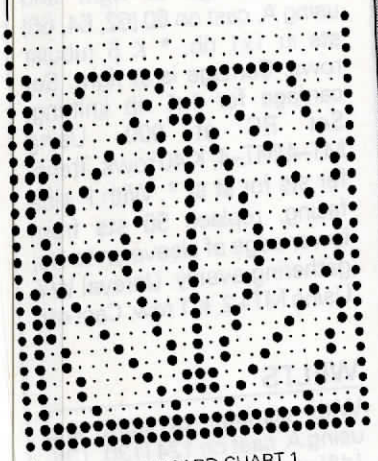
To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 102 [113, 122, 130] cm, 40 [44½, 48, 51] in.
Length to shoulder 76.5 cm, 30 in.
Sleeve seam 41 cm, 16 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

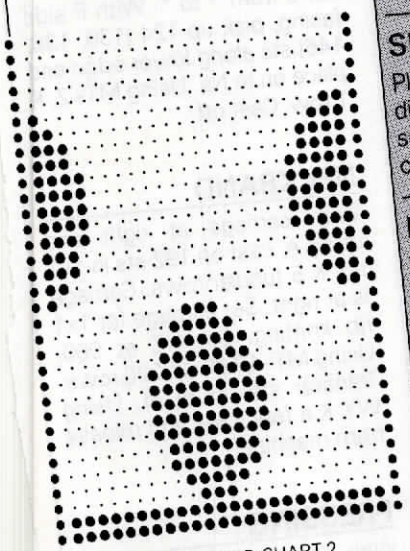
TENSION

30 stitches and 45 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 7).
30 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 7).

For KNITTING NOTES, see page 50.



PUNCHCARD CHART 1



PUNCHCARD CHART 2

BACK

With carriage at right and using MC, cast on 156 [172, 186, 198] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 35 rows. Transfer sts for st st. Insert card 1 and lock on first row. Take carriage across twice without knitting. Using MT, K 1 row. Set RC at 000. Release card and cont in Fair Isle patt. K 176 rows. Place marker at each end *. K 114 rows.

SHAPE NECK

Push 106 [114, 121, 127] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 2 rows. 48 [56, 63, 69] sts. K 1 row. Using WY, K a few rows and release from machine. With carriage at left, push 50 [58, 65, 71] Ns at left from HP to UWP. Finish to correspond with first side, reversing shapings. Push rem 60 Ns from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to *. K 82 rows.

SHAPE NECK

Push 93 [101, 108, 114] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 15 rows. 48 [56, 63, 69] sts. K 20 rows. Using WY, K a few rows and release from machine. With carriage at left, push 63 [71, 78, 84] Ns at left from HP to UWP. Finish to correspond with first side, reversing shapings. Push rem 60 Ns from HP to UWP. Using WY, K a few rows and release from machine.

TO JOIN RIGHT SHOULDER

Push 48 [56, 63, 69] Ns to WP. With K side of right back shoulder facing, replace 48 [56, 63, 69] sts on to Ns. With P side of right front shoulder facing, replace 48 [56, 63, 69] sts on to same Ns. Using MT+1 and D, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

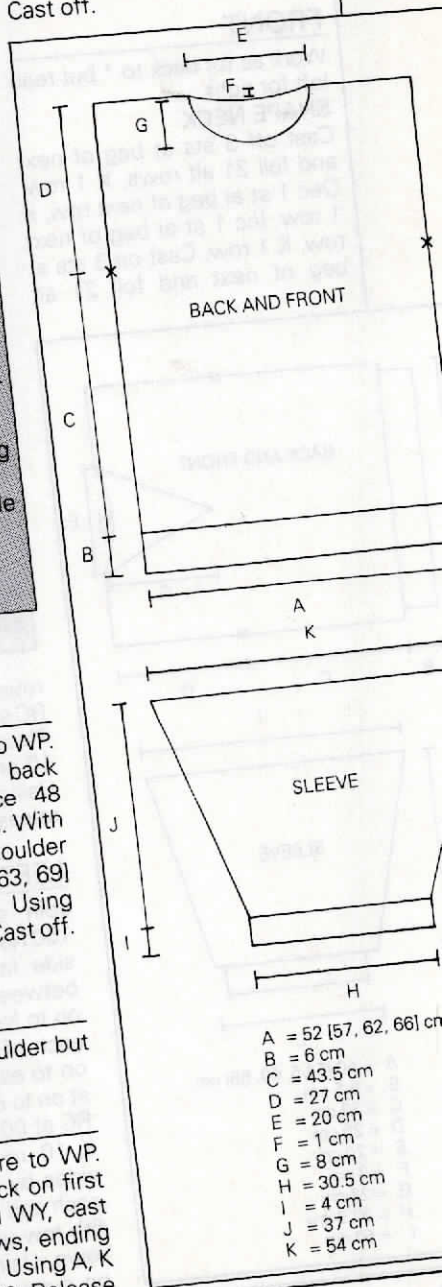
SLEEVES

Push 92 Ns at centre to WP. Insert card 1 and lock on first row. Using MT and WY, cast on and K a few rows, ending with carriage at left. Using A, K 1 row. Set RC at 000. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of every 4th row until there are 162 sts. K 11 rows. RC shows 151. Using WY, K a few rows in st st and release from machine.

CUFFS

With carriage at right and using MC, cast on 62 [64, 66, 66] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 23 rows. Transfer sts for st st. With P side of sleeve facing, replace sts from lower edge on to Ns, gathering evenly. Using MT+2, K 1 row. Cast off.

50▶



A = 52 [57, 62, 66] cm
B = 6 cm
C = 43.5 cm
D = 27 cm
E = 20 cm
F = 1 cm
G = 8 cm
H = 30.5 cm
I = 4 cm
J = 37 cm
K = 54 cm

d jewellery, ACCESSORIZE. Leggings, MARKS & SPENCER.

B SIDELINE

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Savannah. [Yarn Guide No. 11.]
Red (MC), Gold (A), Lemon (B), Black (C).

GARMENT WEIGHT

Finished garment in first size weighs 425g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

SUMMER COCKTAIL

Please note that one cone of Bramwell Savannah in five different colours will make all five garments in this supplement. Knitted individually, each garment requires one cone of each colour given under MATERIALS above.

MEASUREMENTS

To fit bust 92 [97, 102, 107] cm, 36 [38, 40, 42] in.
Actual size 100 [109, 120, 130] cm, 39½ [43, 47½, 51] in.
Length to shoulder 63.5 cm, 25 in.
Sleeve seam 44 cm, 17½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 45 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

Push 172 Ns at centre to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using A, K 1 row. Place a marker between sts 10 and 11 at right of centre 0. K 53 [63, 75, 87] rows. Using C, K 10 rows. Using MC, K 4 rows. RC shows 68 [78, 90, 102] *.

SHAPE NECK

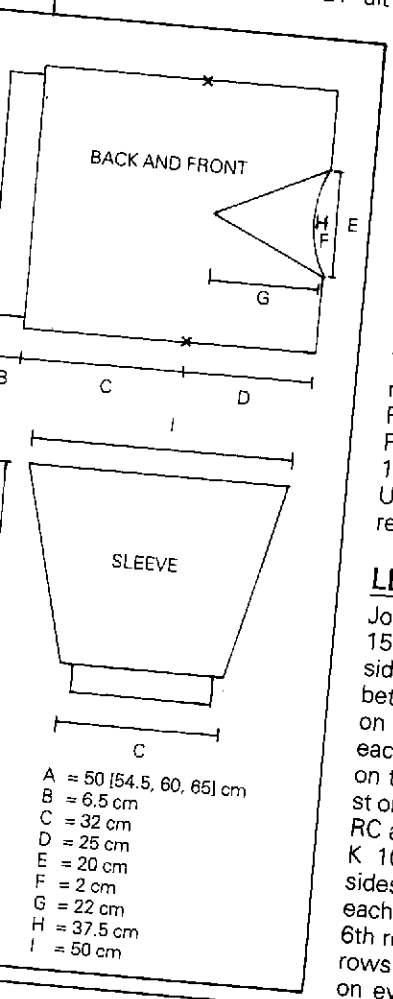
Cast off 2 sts at beg of next row. Dec 1 st at neck edge of next 4 rows. K 81 rows. Inc 1 st at right edge of next 4 rows. Cast on 2 sts at beg of next row. K 67 [77, 89, 101] rows. RC shows 226 [246, 270, 294]. Place a marker between sts 10 and 11 at right of centre 0. Using WY, K a few rows and release from machine.

FRONT

Work as for back to * but read left for right.

SHAPE NECK

Cast off 3 sts at beg of next and foll 21 alt rows, K 1 row. Dec 1 st at beg of next row, K 1 row. Inc 1 st at beg of next row, K 1 row. Cast on 3 sts at beg of next and foll 21 alt rows. K 67 [77, 89, 101] rows. RC shows 276 [246, 270, 294]. Place a marker between sts 10 and 11 at left of centre 0. Using WY, K a few rows and release from machine.



A = 50 [54.5, 60, 65] cm
B = 6.5 cm
C = 32 cm
D = 25 cm
E = 20 cm
F = 2 cm
G = 22 cm
H = 37.5 cm
I = 50 cm

LEFT SLEEVE

Join shoulder seams. Push 150 Ns at centre to WP. With P side facing, pick up 152 sts between markers and place on to Ns as follows: 1 st on to each of first 74 Ns, 2 sts tog on to each of next 2 Ns and 1 st on to each of last 74 Ns. Set RC at 000 *. Using MT and C, K 10 rows. Using B, shape sides by dec 1 st (2 sts in) at each end of next and every foll 6th row until 130 sts rem. K 5 rows. Using MC, cont to dec on every 6th row from previous dec until 96 sts rem. K 3 rows. RC shows 170. Using WY, K a few rows and release from machine.

RIGHT SLEEVE

Work as for left sleeve to *. Using MT and A, K 10 rows. Shape sides by dec 1 st (2 sts in) at each end of next and every foll 6th row until 142 sts rem. K 1 row. Using B, cont to dec on every 6th row from previous dec until 124 sts rem, K 1 row. Using C, cont to dec on every 6th row from previous dec until 120 sts rem, K 1 row. Using MC, cont to dec on every 6th row from previous dec until 96 sts rem, K 3 rows. RC shows 170. Using WY, K a few rows and release from machine.

CUFFS

With carriage at right and using A, cast on 60 [62, 64, 66] sts in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 40 rows. Transfer sts for st st *. With P side facing, replace 96 sts from lower edge of sleeve on to Ns, gathering evenly. Unravel WY. Using MT+2, K 1 row. Cast off.

WELTS

With carriage at right and using A, cast on 124 [130, 138, 146] sts in 1x1 rib. Work as for cuffs from * to *. With P side facing, pick up 124 [130, 138, 146] sts along lower edge and place on to Ns. Using MT+2, K 1 row. Cast off.

NECKBAND

With carriage at right and using A, cast on 192 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 20 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

TO JOIN RIGHT SIDE SEAM

Push 96 Ns to WP. With K side of back facing, replace sts on to Ns. With P side of front facing, replace sts on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

TO JOIN LEFT SIDE SEAM

Work as for right side seam but use A instead of MC.

MAKING UP

Join welt and sleeve seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in A. Catch down ends, lapping right over left.

...S, LIBERTY.

B/C

KNITTING NOTES

We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

BACK AND FRONT

K 44 rows A/MC. Remove card. Insert card 2 and lock on first row. Cont in st st and A, K 4 rows. Release card and cont in Fair Isle. K 26 rows B/C. Remove card. Insert card 3 and lock on first row. Cont in st st and B, K 2 rows. Release card and cont in Fair Isle. K 18 rows D/A, 6 rows D only (st st) and 18 rows D/A. Remove card. Insert card 4 and lock on first row. Cont in st st and D, K 4 rows. Release card and cont in Fair Isle. K 50 rows C/B. Remove card and cont in st st. K 4 rows A and 42 rows D. Insert card 5 and lock on first row. Using A, K 2 rows. Release card and cont in Fair Isle. K 8 rows A/MC. Remove card. Insert card 6 and lock on first row. Cont in st st and A, K 2 rows. Release card and cont in Fair Isle. K 2 rows C/MC, 2 rows C only (st st), 14 rows C/MC, 2 rows C only (st st) and 2 rows C/MC. Remove card and cont in st st. Using D, K 42 rows.

SLEEVES

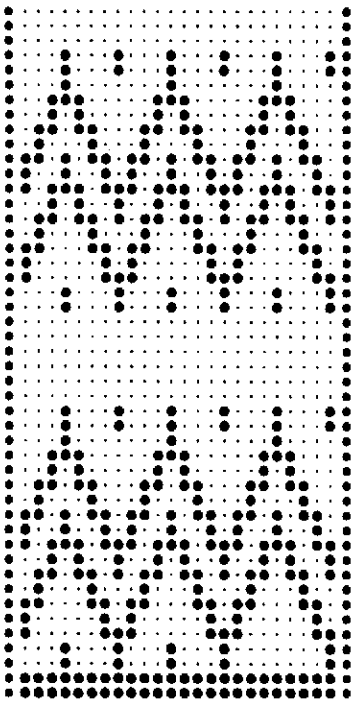
K 21 rows A/MC. Remove card. Insert card 2 and lock on first row. Cont in st st and B, K 2 rows. Release card and cont in Fair Isle. K 26 rows B/C. Remove card. Insert card 3 and lock on first row. Cont in st st and B, K 2 rows. Release card and cont in Fair Isle. K 18 rows D/A, 6 rows D only (st st) and 18 rows D/A. Remove card. Insert card 4 and lock on first row. Cont in st st and D, K 4 rows. Release card and cont in Fair Isle. K 50 rows C/B. Remove card and cont in st st. K 4 rows A.

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between Ns 12 and 13 at left of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for other models).

BROTHER ELECTRONIC MACHINES

Place pattern over centre 0.



PUNCHCARD CHART 3

TO JOIN SLEEVES TO ARMHOLES

Push 162 Ns to WP. With K side facing, replace 162 sts from top of sleeve on to Ns. With P side facing, pick up 162 sts along armhole edge between markers and place on to same Ns. Unravel WY. Using MT+2 and A, K 1 row. Cast off loosely.

COLLAR

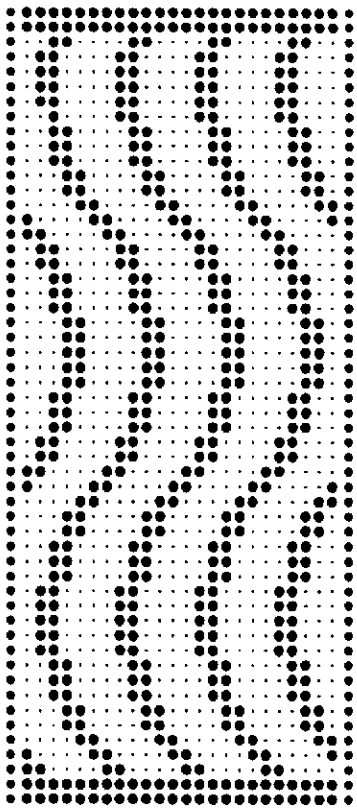
With carriage at right, push 156 Ns on each bed to WP for full needle rib/double rib. Using C, cast on and K 5 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT–4/MT–4, K 29 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

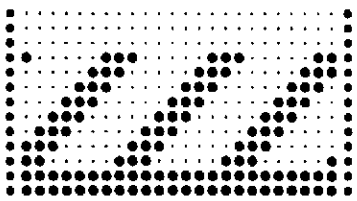
With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

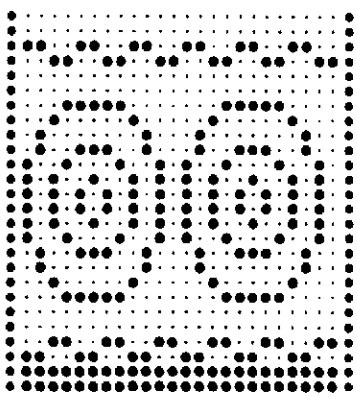
Graft collar to neck sts with ends at centre front. Join centre front seam for 2.5 cm, 1 in. Join side and sleeve seams.



PUNCHCARD CHART 4



PUNCHCARD CHART 5



PUNCHCARD CHART 6

C SHORT AND SWEET

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, cast on with WY and make a crochet edging.

MATERIALS

Bramwell Savannah. (Yarn Guide No. 11.)
Black (MY).
Elastic to fit waist.

GARMENT WEIGHT

Finished garment in first size weighs 280g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

SUMMER COCKTAIL

Please note that one cone of Bramwell Savannah in five different colours will make all five garments in this supplement. Knitted individually, each garment requires one cone of each colour given under MATERIALS above.

MEASUREMENTS

To fit hips 92-97 [97-102, 102-107, 107-112] cm, 36-38 [38-40, 40-42, 42-44] in.
Actual size 108 [115, 122, 130] cm, 42½ [45½, 48, 51] in.
Length A – 48.5 cm, 19 in (adjustable).
Length B – 58 cm, 23 in (adjustable).
Length C – 64.5 cm, 25½ in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 53 rows to 10 cm, 4 in measured over tuck stitch (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

BACK AND FRONT ALIKE

With carriage at right and using MY, cast on 154 [164, 174, 184] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–3/MT–3, K 5 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st.
Length A – K 150 rows.
Length B – K 200 rows.
Length C – K 234 rows.

ALL LENGTHS

Adjust length at this stage, if desired. Using MT–•, K 30 rows. Using MT–••, K 30 rows. Using MT–1, K 39 rows. Cont in st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

WAISTBANDS

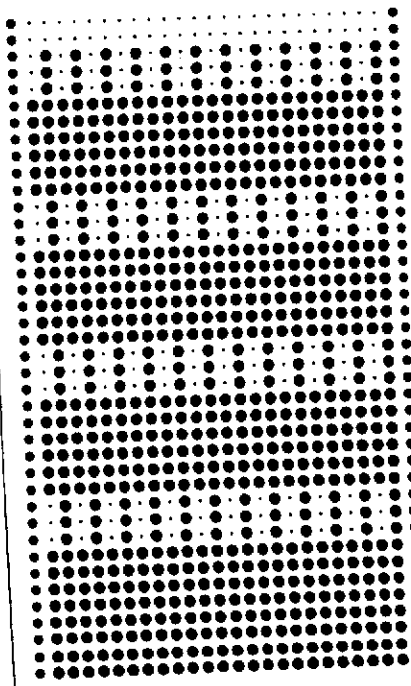
Push 120 [128, 136, 146] Ns to WP. With P side facing, replace sts on to Ns, gathering evenly. Unravel WY. Set RC at 000. Using MT–1 and MY, K 10 rows. Using MT+1, K 1 row. Using MT–1, K 10 rows. Pick up alt sts from first row of waistband and place on to corresponding Ns. Using MT+3, K 1 row. Cast off loosely.

PRESSING

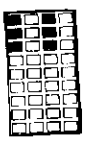
Lay a heavy book or books on hem of skirt and leave overnight to press hem flat.

MAKING UP

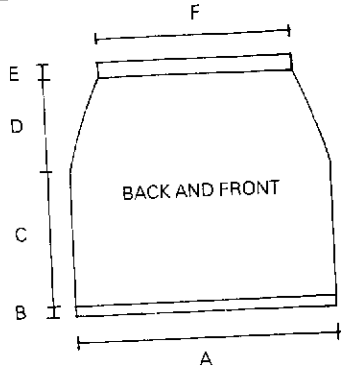
Join side seams, leaving an opening in waistband. Insert elastic and join ends. Close opening.



PUNCHCARD CHART



ELECTRONIC CHART



A = 55 [58.5, 62, 65.5] cm
B = 1.5 cm
C = 28 cm length A
37.5 cm length B
44 cm length C
D = 19 cm
E = 2.5 cm
F = 40 [42.5, 45, 48.5] cm

C/D

DCLEAR CUT

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Savannah. (Yarn Guide No. 11.)
White (MC), Black (C).
7 buttons.
2 stitch holders

GARMENT WEIGHT

Finished garment in first size weighs 505g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

SUMMER COCKTAIL

Please note that one cone of Bramwell Savannah in five different colours will make all five garments in this supplement. Knitted individually, each garment requires one cone of each colour given under MATERIALS above.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 109 [116, 129] cm, 43 [46½, 51] in.
Length to shoulder 74 cm, 29½ in.
Sleeve seam 42 cm, 16½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 45 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

With carriage at right and using MC, cast on 166 [180, 196] sts at centre in 1x1 rib. * K 5 circular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 20 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 26 rows C, 26 rows MC and 26 rows C. Cont in MC, K 112 rows. RC shows 190.

SHAPE ARMHOLES

Cast off 12 sts at beg of next 2 rows. 142 [156, 172] sts. K 48 rows. K 26 rows C and 26 rows MC. Cont in C, K 20 rows.

SHAPE NECK

Push 95 [102, 110] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 3 rows. Using WY, K a few rows over rem 44 [51, 59] Ns and release from machine. With carriage at left, push 47 [54, 62] Ns at left from HP to UWP and finish to correspond with first side, reversing shapings. Push rem 54 Ns from HP to UWP. Using WY, K a few rows and release from machine.

POCKET LININGS

Push 30 Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. K 26 rows C and 20 rows MC. RC shows 46. Using WY, K a few rows and release from machine.

RIGHT FRONT

With carriage at right and using MC, cast on 80 [87, 95] sts in 1x1 rib. Work as for back from * to *. ** Counting from right edge and with K side of pocket lining facing, replace sts from lower edge on to Ns 26 to 55 [30 to 59, 34 to 63] inclusive. Unravel WY. Set RC at 000. Using MT, K 26 rows C and 20 rows MC. Counting from right edge, transfer sts 26 to 55 [30 to 59, 34 to 63] inclusive on to a st holder. With P side facing, replace sts from top of pocket lining on to empty Ns. Unravel WY. K 6 rows. K 26 rows C. Cont in MC. K 58 rows. K 1 row extra for left front.

SHAPE FRONT EDGE

Using a 3-pronged transfer tool, dec 1 st at left edge of next and every foll 7th row until 72 [79, 87] sts rem. K 4 rows.

SHAPE ARMHOLE

Cast off 12 sts at beg of next row. Cont to dec at front edge on every 7th row from previous dec and, AT THE SAME TIME, K 49 rows MC, 26 rows C and 26 rows MC. Cont in C, K 6 rows. 44 [51, 59] sts. K 18 rows. Using WY, K a few rows and release from machine **.

LEFT FRONT

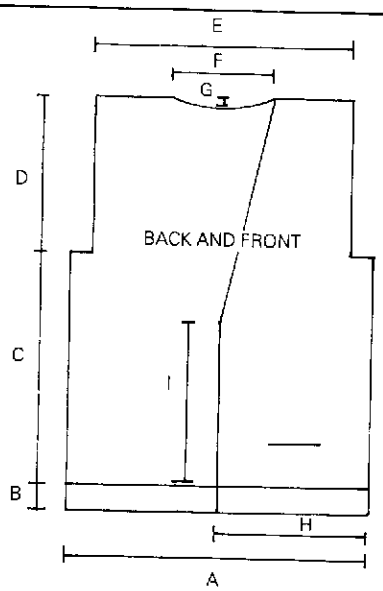
With carriage at right and using MC, cast on 80 [87, 95] sts in 1x1 rib. Work as for back from * to *. Work as for right front from ** to **, reversing shapings by noting alteration in number of rows worked and reading left for right and right for left.

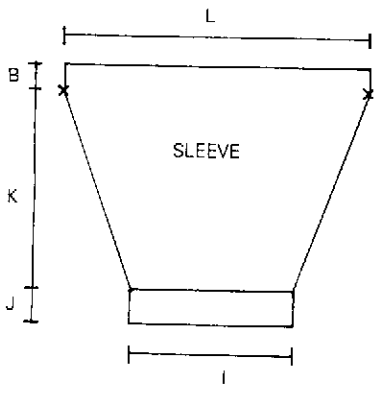
TO JOIN RIGHT SHOULDER

Push 44 [51, 59] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+2 and C, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.





A = 55 [60, 65] cm
B = 4 cm
C = 42 cm
D = 28 cm
E = 47 [52, 57] cm
F = 18 cm
G = 1 cm
H = 26.5 [29, 31.5] cm
I = 30 cm
J = 6 cm
K = 36 cm
L = 56 cm

55▶

COOL CAT

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Savannah. (Yarn Guide No. 11.)
Black (MC), Lemon (A)
Gold (B)

GARMENT WEIGHT
Finished garment in first size weighs 560g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

SUMMER COCKTAIL

Please note that one cone of Bramwell Savannah in five different colours will make all five garments in this supplement. Knitted individually, each garment requires one cone of each colour given under MATERIALS above.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 101 [108, 115, 121] cm, 40 [42½, 45½, 47½] in.
Length to shoulder 69 cm, 27 in.
Sleeve seam 45.5 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

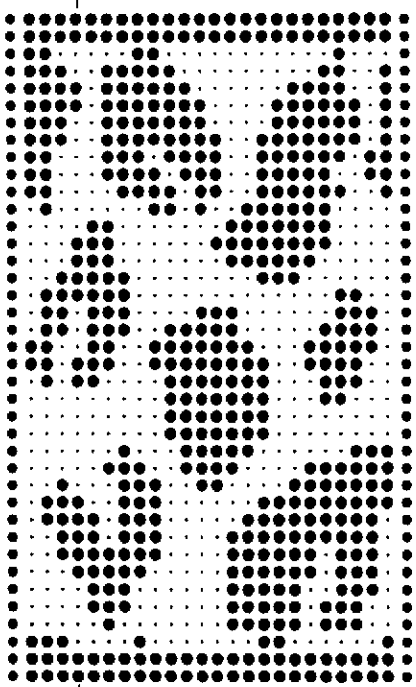
We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming, except on front neck.

FAIR ISLE PATTERN
BACK AND FRONT
K 20 rows B/MC, 50 rows A/MC, 10 rows B/MC and 44 rows A/MC. These 124 rows form pattern.
SLEEVES
K 10 rows B/MC, 60 rows A/MC, 20 rows B/MC, 40 rows A/MC, 12 rows B/MC and 30 rows A/MC. These 172 rows form pattern.
SILVER REED ELECTRONIC MACHINES
Place needle 1 cam between Ns 12 and 13 at left of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for other models).
BROTHER ELECTRONIC MACHINES
Place pattern over centre 0.

BACK

Push 164 [176, 186, 196] Ns at centre to WP. * Using MT and WY, cast on and K a few rows, ending with carriage at right. Insert card and lock on first row. Set RC at 000. Using MT–2 and MC, K 10 rows. Using MT+1, K 1 row. Using MT–2, K 10 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. Set RC at 000. Release card and cont in Fair Isle patt *. K 160 rows. Place marker at each end **. K 104 rows.

SHAPE NECK AND SHOULDERS
Note patt row on card. Push 110 [118, 123, 129] Ns at left to HP and cont on rem sts for first side. K 1 row. * Push 17 [18, 18, 21] Ns at right to HP, K 1 row. Push 1 N at neck edge to HP, K 1 row. Rep from * once more. Push Ns at right from HP to WP. K 1 row. Using WY, K a few rows in st st over rem 52 [56, 61, 65] sts and release from machine. With carriage at right, push 54 [58, 63, 67] Ns at left from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings by reading left for right. Push rem 60 [64, 64, 66] Ns from HP to UWP. Using WY, K a few rows and release from machine.



PUNCHCARD CHART

FRONT

Work as for back to **. K 80 rows.

SHAPE NECK
Note patt row on card. Push 97 [104, 109, 115] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 15 [16, 16, 16] rows. 52 [56, 61, 65] sts. K 9 [8, 8, 8] rows.

SHAPE SHOULDER
Push 17 [18, 18, 21] Ns at right to HP on next and foll alt row. K 1 row. Push Ns at right from HP to WP. K 1 row. Using WY, K a few rows in st st and release from machine. With carriage at right, push 67 [72, 77, 81] Ns at left from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings by reading left for right. Push rem 60 [64, 64, 66] Ns from HP to UWP. Using WY, K a few rows and release from machine.

TO JOIN RIGHT SHOULDER

Push 52 [56, 61, 65] Ns to WP. With K side of right back shoulder facing, replace 52 [56, 61, 65] sts on to Ns. With P side of right front shoulder facing, replace 52 [56, 61, 65] sts on to same Ns. Using MT+1 and MC, K 1 row. Cast off.

NECKBAND

With carriage at right and using MC, cast on 152 [160, 160, 164] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–3/MT–3, K 10 rows. Using MT–4/MT–4, K 13 rows. Using MT–3/MT–3, K 10 rows. Transfer sts for st st. Remove cast-on comb. Pick up alt sts from cast on row and place on to corresponding Ns. Using MT, K 1 row. With K side facing, pick up sts around neck edge and place on to Ns. K 4 rows. Using WY, K a few rows and release from machine.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

SLEEVES

Push 88 Ns at centre to WP. Work as for back from * to *. Shape sides by inc 1 st at each end of every 4th row until there are 170 sts. K 8 rows. RC shows 172. Using WY, K a few rows in st st and release from machine.

TO JOIN SLEEVES TO ARMHOLES

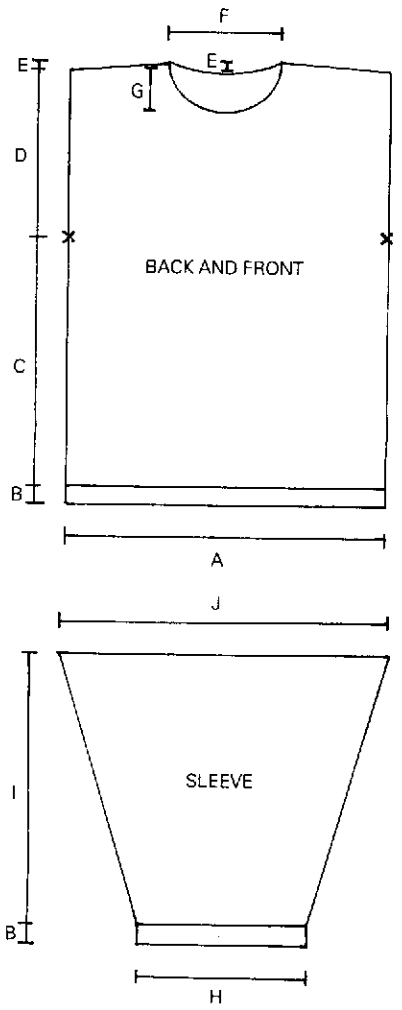
Push 170 Ns to WP. With K side facing, replace 170 sts from top of sleeve on to Ns. With P side facing, pick up 170 sts along armhole edge between markers and place on to same Ns. Unravel WY. Using MT+2 and MC, K 1 row. Cast off loosely.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join side, sleeve and neckband seams. Pin neckband edging into position. Unravelling WY as required, backstitch through open loops of last row worked in MC.



A = 51 [55, 58, 61] cm
B = 2.5 cm
C = 40 cm
D = 26.5 cm
E = 1 cm
F = 18.5 [20, 20, 20.5] cm
G = 7.5 cm
H = 27.5 cm
I = 43 cm
J = 53 cm

SLEEVES

Push 168 Ns to WP. With P side facing, pick up 168 sts along armhole edge and place on to Ns. Set RC at 000. Using MT and C, K 18 rows. Place a marker at each end. K 2 rows. Cont in stripes of 20 rows MC and 20 rows C and, AT THE SAME TIME, dec 1 st at each end of next and every foll 4th row until 90 sts rem. K 7 rows. RC shows 180. Using WY, K a few rows and release from machine.

CUFFS

With carriage at right and using MC, cast on 60 [62, 66] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 30 rows. Transfer sts for st st. With P side facing, replace sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+2, K 1 row. Cast off.

POCKET TOPS

With carriage at right and using C, cast on 30 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 7 rows. Transfer sts for st st. With P side facing, replace pocket sts from st holder on to Ns. Using MT, K 1 row. Cast off.

BUTTONHOLE BAND

Push 196 Ns at centre to WP. With P side facing, pick up 196 sts along right front edge and place on to Ns. Set RC at 000. Using MT–1 and C, K 5 rows. * Transfer sts 12 and 13, 26 and 27, 40 and 41, 54 and 55, 68 and 69, 82 and 83, 96 and 97 at left on to adjacent Ns. Leave empty Ns in WP. K 1 row. Push buttonhole Ns slightly forward to release yarn. Using a 1-pronged transfer tool, twist anti-clockwise and replace on to empty Ns. Push all Ns to HP. K 4 rows *. Using MT+2, K 1 row. Using MT–1, K 5 rows. Rep from * to *. Pick up alt sts from first row and place on to corresponding Ns. Using MT+2, K 1 row. Cast off loosely.

BUTTON BAND

Work as for buttonhole band omitting buttonholes and reading left front for right front.

BACK NECKBAND

Push 54 Ns to WP. With P side facing, replace sts from back neck on to Ns. Unravel WY. Set RC at 000. Using MT–1 and C, K 10 rows. Using MT+2, K 1 row. Using MT–1, K 10 rows. Pick up alt sts from first row and place on to corresponding Ns. Using MT+2, K 1 row. Cast off loosely.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Sew rows above markers on sleeves to cast-off sts at armholes. Join side and sleeve seams. Catch down ends of pocket tops neatly to right side and sides of pocket linings lightly to wrong side. Join ends of front bands to back neckband. Sew on buttons. For Decoration (optional):- Use Jones Tones paints in desired pattern. Swiss darn, if desired. Use Top Stitcher and/or beads for decorative effect.

E

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CLUB SPEAKERS

TERRY ARMITSTEAD and JANE HUNTINGFORD

c/o 16 Renoir Court, Fairlands Estate, Bognor Regis, West Sussex PO22 9AY.
Tel: 0243 826125

Subject: Combined talks on:
TALK 1: Intarsia motifs, technique books, garment patterns and geometric designs for punchcard and electronic machines.
TALK 2: "Inspirational Variations". How to get more out of your punchcard and electronic designs, plus all the latest of our products.

Travel: No restriction.

ANN BROWN

Posh Frocks, 35 The Links, Whitehill, Bordon, Hampshire GU35 9HB.
Tel: 0420 474904

Subject: All aspects of design from techniques to pressing, including slide show, also Passap/Pfaff.

Travel: Club Talks – 100 miles. Workshops/Hands on – any distance.

RUTH COX

Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU.
Tel: 0582 605808

Subject: No ugly ducklings. Bears, babies and beautiful dolls. Hints and tips on how to make machine knitted toys successfully.

Travel: 50-mile radius, further by arrangement.

WENDY DAMON

9 Sedley Close, Cliffe Woods, Rochester, Kent ME3 8HE.
Tel: 0634 221629

Subject: Design Ideas, Using Punchcards Creatively, Double Jacquard, Surface Decoration and more – send for full details of talks and workshops.

Travel: 100-mile radius of Rochester for talks, more for workshops.

THELMA DAWSON

287 Brompton Road, London SW3 2DY.
Tel: 071-589 0772

Subject: Intarsia for beginners/improvers and, of course, the Dawson Grids with all they can achieve. Workshops can be arranged.

Travel: 70-mile radius of London. Further by arrangement.

ANN DISHMAN

Briarbank, Highview Lane, Ridgewood, Uckfield, East Sussex TN22 5SY.
Tel: 0825 767757

Subject: Life with Angoras. Angora yarn: its uses, handspinning for the knitting machine. Rainbow dyeing of commercial and handspun yarns with demonstrations.

Travel: Reasonable distance as rabbits also travel to clubs.

ANN DURKAN

Michaelmas Cottage, Twineham, West Sussex RH17 5NN.
Tel: 0444 881556

Subject: Lively lecture by qualified designer, concentrating on creativity, garment design and imaginative use of colour and texture. Emphasis on *Elegance made Easy.* Plenty of sample garments to try on and have fun with. Workshops also arranged.

Travel: No restriction.

KENI FREEMAN

19 Willersey Road, Badsey, Worcestershire WR11 5HB.
Tel: 0386 832080

Subject: Intarsia; Design and Colour; Using sewing machines and overlockers with knitted fabrics; Copyright.

Travel: Will travel to most areas.

ANGIE GIBBONS

26 Cripps House, Henderson Road, Broadfields, Crawley, West Sussex RH11 9HY.
Tel: 0293 523805

Subject: Creative lecture by qualified designer covering design research, inspirations, colour theory and yarn usage. Detailed design techniques as given in *Swatch Spot* articles in *Modern Machine Knitting.* Garments from children to adults shown. Workshops can be arranged.

Travel: Any distance considered.

ANDREA HARTLEY

Jaquandra, 96 Beaumont Chase, Bolton BL3 4XH.
Tel: 0204 659589

Subject: "Cotton Crusade" covering all types of cotton yarns available. Their behaviour during and after knitting, with swatches and garments. Also demonstrations on necklines and lace patterns for tunic borders.

Travel: 2 hours of Manchester.

ROZ KELLETT

68 St Aubins Avenue, Bitterne, Southampton, Hampshire SO2 8NW.
Tel: 0703 446389

Subject: Take the tension out of knitting. A designer shares her secrets and enthusiasm for the craft we all love.

Travel: South of England, elsewhere by request.

ANNE KENT

23 Springfield, East Grinstead, West Sussex RH19 2RT.
Tel: 0342 313562

Subject: Informative talks; Sideways sweater to your size; Size right; Punchcard designing; Pockets galore.

Travel: Reasonable distance from East Grinstead.

PEGGY LA RIVIERE

67 Bartholomew Road, London NW5 2AH.
Tel: 071-267 2712

Subject: The blocking cloth and finishing; demonstrations of stitched appliqué on knitwear; a good way of using up tension swatches; original winter coats.

Travel: Up to two hours from London, further by arrangement.

GILLIAN LAMB

16 Firwood Close, St. Johns, Woking, Surrey GU21 1UQ.
Tel: 0483 476356

Subject: Computers – general talk for knitters and stitchers new to computing. Talks and workshops for designing on computer with Delux Paints.

Travel: 70-mile radius, further by arrangement.

CHRISTELLE MARKS-JEFFERY

Christelle Creations, Badgers Copse, Hampers Lane, Storrington, West Sussex RH20 3HU.
Tel: 0903 743147

Subject: Designing and adorning marvellous mohair. Easy appliqués and garment decorations for all knitwear, fashionwear and even home decor. Club visits, workshops, day courses and mail order available.

Travel: Any distance considered.

VALERIE MEECHAM

White Gates, Dowlish Wake, Ilminster, Somerset TA19 0NZ.
Tel: 04605 4670

Subject: Single and double bed work on Japanese and Swiss machines; 14 subjects; New techniques; Talks and Demonstrations.

Travel: 90-mile radius of Ilminster.

JENNY ROSE

12 Bercta Road, London SE9 3TZ.
Tel: 081-859 2745

Subject: Knitting with mohair; Punchcard design; Surface decoration; Yokes galore; Ribber workshop. Send SAE for further details.

Travel: No restriction.

ANN ROSS

Ann's Yarns, Unit 30, Fourth Avenue, Bluebridge Industrial Estate, Halstead, Essex CO9 2SY.
Tel: 0787 476540

Subject: Any subject on the Japanese machines. Yarns and books available.

Travel: 60-mile radius. Further by arrangement.

RITA RUBERY

18 Forest Close, Streetley, Sutton Coldfield, West Midlands B74 2JZ.
Tel: 021-353 9623

Subject: Talk called 'Made to Measure' Knitwear with 28 garments, illustrations, books and patterns.

Travel: Any distance considered.

PAM TURBETT

17 Forest Rise, Liss Forest, Liss, Hampshire GU33 7AU.
Tel: 0730 893654

Subject: Cut and sew, i.e. dressmaking with fabrics made on your machines.

Travel: No restriction.

ANNE WARWICK

The Knitting Studio, 27a Regent Street, Hinckley, Leicestershire LE10 0AZ.
Tel: 0455 636409 after 6pm

Subject: Knitting with Oiled Yarns. Cashmere, Lambswool/Angora, Shetland, etc. Successful knitting in luxury oiled yarns. Talk and demonstration with samples, swatches and garments covering yarn counts, tensions, scouring, finishing and care for your garments.

Travel: 50-mile radius, further by arrangement.

TRISHA WHITFIELD

5 Brentwood Avenue, Cadishead, Manchester M30 5JS.
Tel: 061- 775 5257

Subject: Pressing knitwear; Appliqués; Fabric paints and how to get the most out of them; Designer techniques and how to make the most of your knitting.

Travel: Distances covered normally within 100-mile radius of Manchester, but special arrangements can be made for longer distances.

SYLVIA WYNN

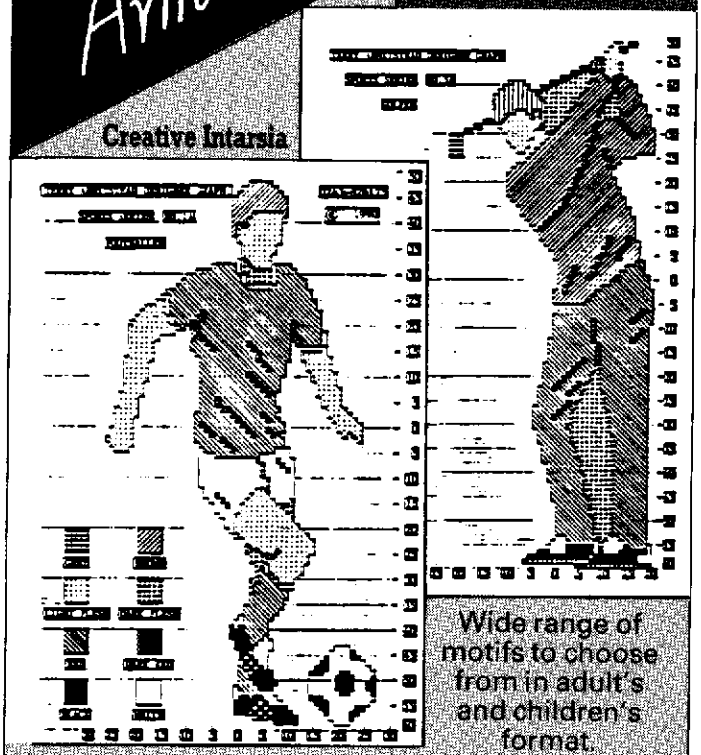
Forge Craft Creations, The Old Smithy, Pirton, Nr Worcester, WR8 9EJ.
Tel: 0905 820482

Subject: Swiss darning. Talk, demonstration and workshops. Sylvia demonstrates her technique on Swiss darning and how to achieve the professional finish.

Travel: Any reasonable distance.

Terry Armitstead DESIGNS

Creative Intarsia



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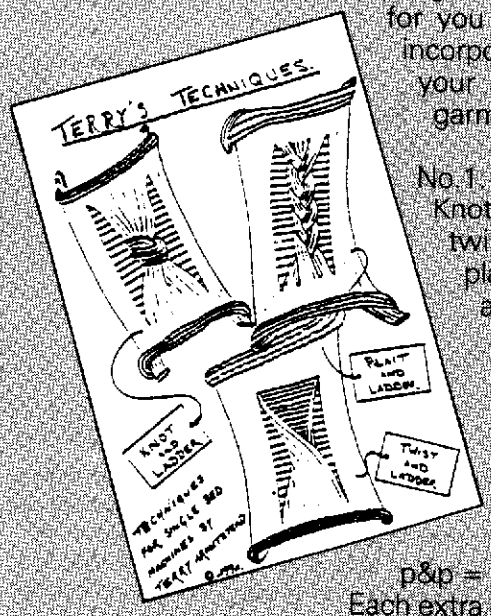

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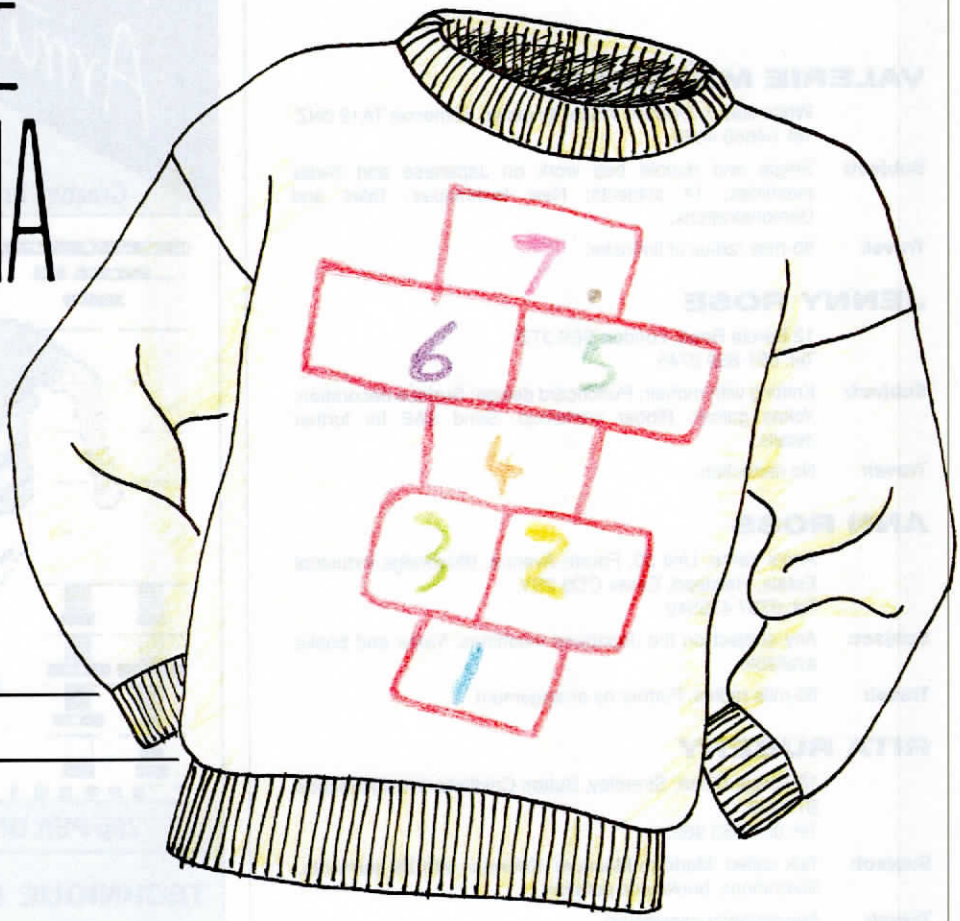
CREATIVE INTARSIA

HOPSCOTCH

This month's design evolved through watching a friend's children playing hopscotch.

Terry Armitstead



My first thought was to draw the game out on paper myself, but I realised that my squares and numbers would appear too formal, while any attempt to make it look 'child-like' would inevitably look false. So, as I strive for authenticity in all my designs, I got the boys to draw out the game on paper for me and I have made an accurate graph of their drawing. The result, as I am sure you will agree, is better than any adult's 'faked' attempt.

Take care to reverse the chart of this design as the figures will be the wrong way round. My favourite method, as I have explained before, is simply to turn the chart upside down and work from the top downwards.

I promise you it works! Just turn the chart upside down, cover all but the first line at what is now the top of the chart with a piece of paper and knit exactly what you see – that is, what's on the left you knit on the left, what's on the right you knit on the right. Then move the paper down row by row and the motif will miraculously come out the correct way round.

To add extra realism, knit or crochet a small grey bobble in one of the squares to represent the stone or 'puck'. So, with my thanks to Tim and Ben Miller, I hope you will find 'Hopscotch' as much fun to knit as the boys did to play.

As part of Terry's 'Custom-made' service, whereby he will make intarsia graphs, punchcard or electronic designs of any subject specially for you, he now offers to make knitting-graphs of your own children's drawings. For more details and prices, telephone 0243 826125 or write to: Terry Armitstead, 16 Renoir Court, Fairlands Estate, Bognor Regis, West Sussex PO22 9AY, England.

Decorative Hand Tooling

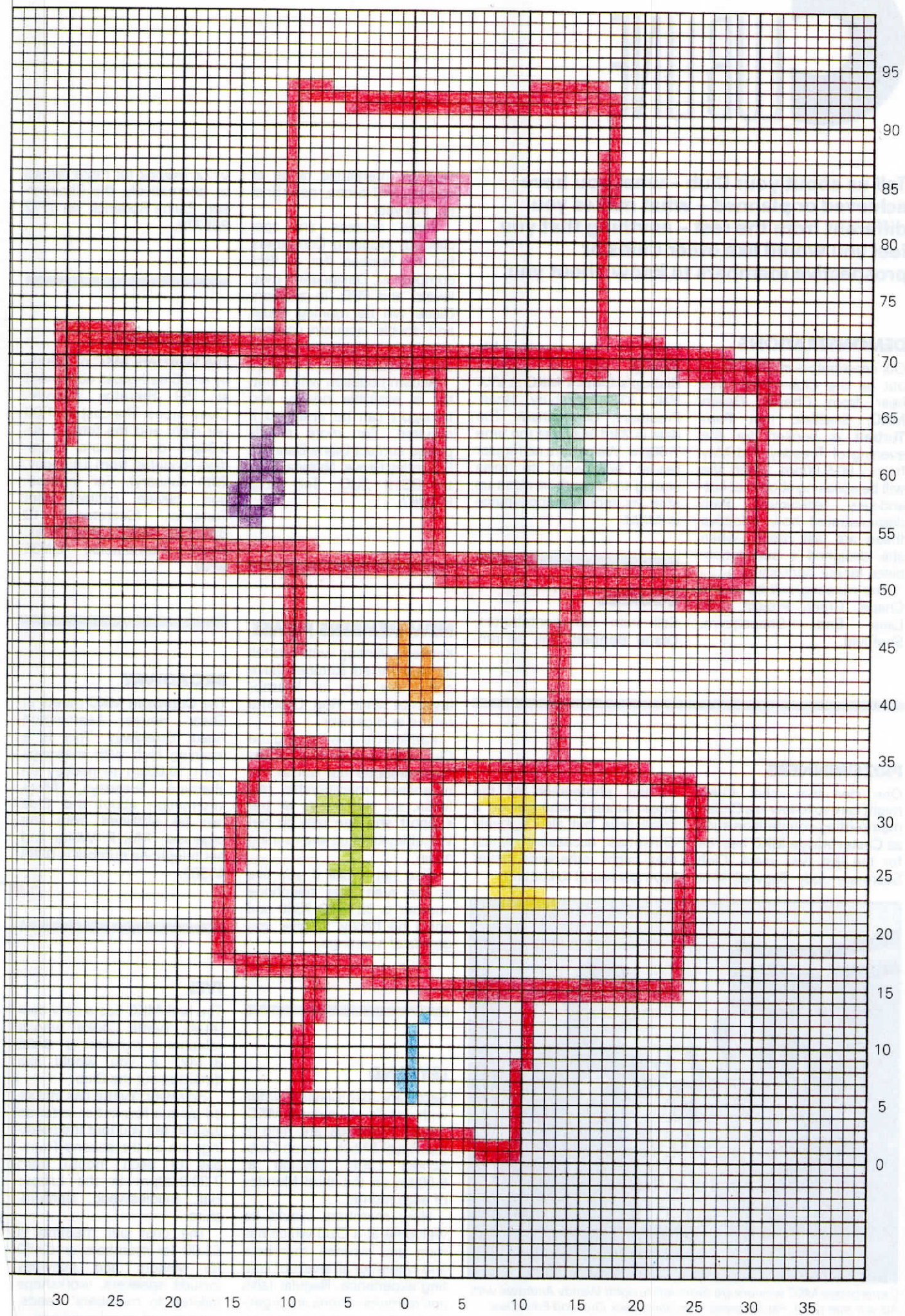
with Angela Gordon
in Maidenhead
22nd June 1994

Spend a day at our magazine's Maidenhead workroom, trying a selection of hand tooling techniques in a variety of standard and more unusual yarns. If you fancy some light weight vertical weaving and loop stitch embroidery, or the heavier single bed quilting and ruching, now is your chance to try these techniques, and others, under expert supervision.

For an enrolment form and full details of the course please send a stamped addressed envelope to:

Decorative Hand Tooling Workshop
17 Grove Park, Waltham Road,
White Waltham, Maidenhead,
Berkshire SL6 3LW.

This is a `hands on' course so places are strictly limited - early enrolment is recommended!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CLUB LINE

Tell us about your Club – what you have achieved or planned – what makes you different from the rest – anything that you feel you would like other Clubs or prospective members to know about you.

DEMONSTRATIONS

Our contributors are kept busy out on the Club circuit. We hear from **Chapel Green MKC,** Sheffield that **Pam Turbett** is booked for the evening of Tuesday, 3rd May from 7.00-9.00pm, when she will be speaking about her cut-and-sew techniques. Pam demonstrated how effective these are last month when she designed a super two-piece for our April issue.

The meeting will be at the Chapel Green Project, 230 Lane End, Chapeltown, Sheffield.

Later in the month, **Iris Bishop** will be visiting **Bishop's Cleeve MKC** at W.I. Hall, 333 Prestbury Road, Prestbury, Cheltenham. The date is 23rd May and the time 7.00pm. We're sure no regular reader will want to miss seeing Iris's work in close-up after its monthly appearance in *MKM.*

COURSES

Still with our contributors, **Diane Bennett,** will be running an interesting range of courses in Nailsea, near Bristol, this year.

Some courses are specialised, including Computers for the Terrified (for all IBM computers), DesignaKnit (two levels) and PPD. In addition, Diane will be running ribber and double jacquard courses which are suitable for owners of any machine with a ribber.

Accommodation with a knitter is available nearby and transport can be arranged if required. For more details please contact Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ. Tel: 0275 810067.

PRIZEWINNERS

One idea that other Clubs might care to follow is a Christmas knitting competition such as **Casterbridge MKC** has run for the last two years. Club Secretary Judy Bagwell sent us this photograph of the three winners who gained a small prize but also a lovely Christmas accessory which they might, otherwise, never have got round to knitting.

Casterbridge MKC winners are (from left to right) Wendy Andrews with Advent tree (2nd); Pat Sprawles with Santa sack (3rd) and Edna Daw with knitted bow (1st).

NEW MEMBERS PLEASE

Kathleen Venting writes to tell us that mixed fortunes have come the way of **WembleyKnits** since Reg Orborne retired as organiser.

Kathleen is now running the Club after one or two others have dropped out but in the meantime, membership has fallen, so she needs all the support she can rally to get WembleyKnits up and running again.

Give her a call if you live in the area. Her telephone number is 081-203 7860 and she'll be happy to give you details of meetings.

LEYLAND

Secretary Joan Clayton writes with details of **Leyland MKC,** whose meetings are held in the Royal British Legion Club, School Lane, Leyland at 8.00pm on the third Monday of each month.

New members would be welcome at a Club which has men and women members and caters for all levels of knitting experience. Regular talks and demonstrations are organised and you can ring Joan on 0772 749282 for more details or, alternatively, the Chairperson, Elaine Roderick, on 0772 865779.

CLEETHORPES

The **Whizzers MKC** of Grimsby and Cleethorpes now meet at 159 Brereton Avenue, Cleethorpes. The cost is £1.00 per night and the time, 7.30-9.30pm on alternate Thursdays (counted from Thursday, 20th January). For information, please contact Mrs Forrester, (Secretary), 19 Brampton Way, Cleethorpes, South Humberside DN35 9PW.

BROADWAY

The **Cotswold MKC** meets at Shear House, Leamington Road, Broadway. This is a morning club with meetings from 10.00am to midday on alternate Tuesdays. More information about the Club can be obtained from the organiser, Mrs P. White and her telephone number is 0386 45369.

IVEL

The **Ivel MKC** has a new secretary, Yvette Cooke, whose telephone number is 0462 811427 if you would like details about the Club.

However, Yvette has included quite a few in her letter so we can tell you that the meetings are on the second Thursday of each month from 7.30-9.30pm in the Labour Hall, Biggleswade, Bedfordshire.

The cost per meeting is £2.00 for members or £2.50 for visitors and activities include speakers, workshops tailored to members' needs, outings and social evenings.

NEW CLUB

Diana Collins is the organiser of a new club, **Fordingbridge MKC**, meeting at the Avonway Community Centre at Fordingbridge, Hampshire on alternate Fridays from 10.00am until midday.

The Club already has a dozen enthusiastic members but has room for more so if you would like to join them, ring Diana for full details. The number is 0425 652447.

HARPENDEN

The organiser of **Harpenden MKC** is Pamela Meade who writes to inform us that the Club meets on the third Tuesday of each month at 7.30pm. The venue is The Library, Vaughan Road, Harpenden, Hertfordshire and Pamela's telephone number is 0582 713943 if you would like to know more.

MAIDENHEAD

Our local Club has been in the town longer than we have - in fact this will be their thirteenth year. We hope it will be a very happy and successful one, a wish which is sure to come true judging by the busy programme that organiser Phyllis Faulkner has sent us.

The next event is on 27th April when **Pippin Designs** will be showing their 'Knitted Characters'.

On 25th May, **Lin Parsons** explains 'Patterning Work, using different textured yarns', on 22nd June, **Wendy Damon** talks about the 'Garter Bar' and on 27th July, 'Drive Lace – the easy way', is the subject of **Valerie Meecham.**

There is no meeting in August so the next speaker is **Jenny Rose** on 'Yokes Galore' on 28th September followed on 26th October by **Terry Armitstead** on 'Intarsia'. The final talk in the programme is the 'Hague Linker' and it will be given by **Janet Spink.**

SUSANNA LEWIS

We have the outline details of this year's lecture and workshop tour by American, Susanna Lewis, from Mavis Walker. The following list gives time, place and subject but you should contact the individual organisers for booking forms and details. For any other information about the tour, please contact Mavis Walker, 3 Gale Drive, Lightwater, Surrey GU18 5TX. Tel: 0276 471124.

Saturday 4th June: Two slide lectures, one in the morning **'My Three Hats'** (about Susanna's art and magazine work, teaching and writing, methods of designing and sources of inspiration, including electronic knitting and computers) and one in the afternoon **'Hand Decorating Techniques',** at the Central Library, Reading, Berkshire. Contact Sheila Ryle on 0628 28096.

Monday 6th to Wednesday 8th June: Three-day workshop on **'Ripple Fabrics'** for Brother single-bed punchcard and electronic machines, at Bromley Adult Education College, Kent. Contact the college on 081-462 9184.

Saturday 11th June: One-day lecture-demonstration on **'Hand Decorating Techniques'** – Passap/Pfaff only, at Knitmates in Crawley, West Sussex. Contact Wendy Clark on 0342 718575.

Sunday 12th June: One-day lecture-demonstration on **'Designing and Knitting Electronically'** – Passap/Pfaff only, at Knitmates in Crawley, West Sussex. Contact Wendy Clark on 0342 718575.

Wednesday 15th–Friday 17th June: Three-day workshop on **'Ripple Fabrics'** for Brother single-bed punchcard and electronic machines at Harlow College. Contact the college on 0279 441288.

Saturday 18th June: Morning slide lecture **'Lace and Lace-like Fabrics'** – for Brother punchcard and electronic machines at Harlow College, Essex. Contact the college on 0279 441288.

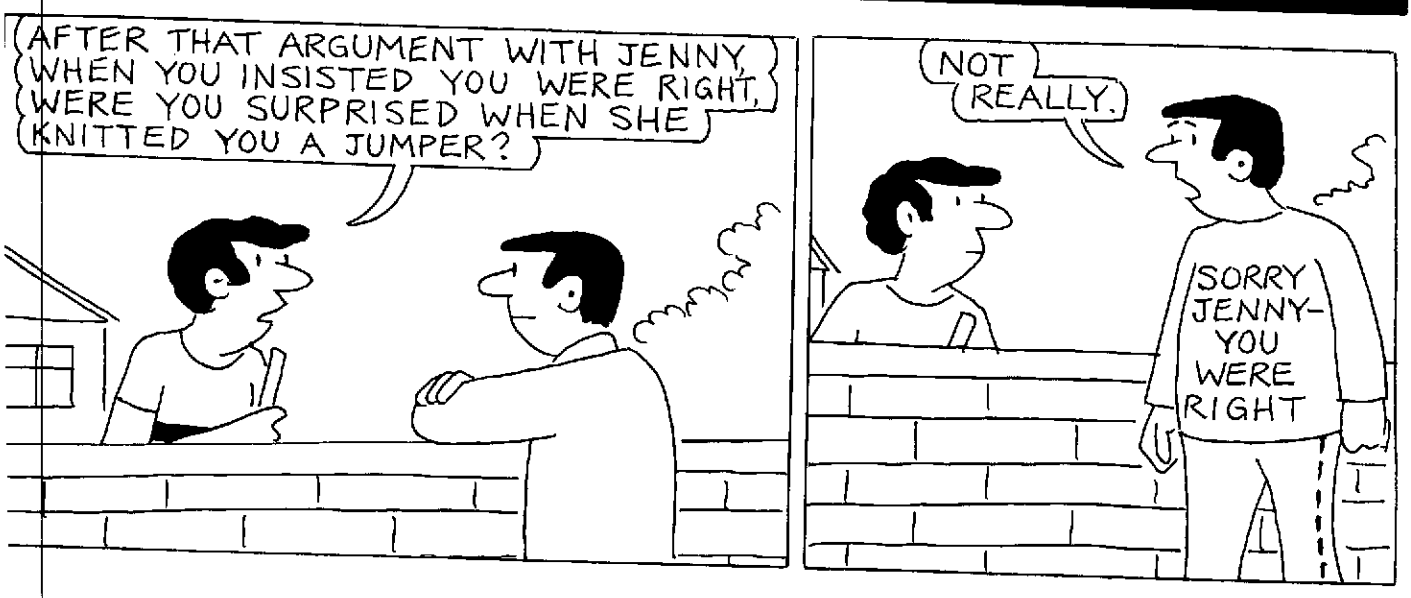
Monday 20th–Wednesday 22nd June: Three-day workshop on **'Ripple Fabrics'** for Brother single-bed punchcard and electronic machines at Howden Craft Centre, North Humberside (20 miles from York – near Junction 37 of M62). Contact Pam Spooner on 0977 684150.

Saturday 25th June: Afternoon slide lecture on **'Designing Highly Textured Fabrics'** for Japanese machines at Askham Bryan College, York. Contact Tessa Mendez on 0904 410288.

Monday 27th–Wednesday 29th June: Three-day workshop on **'Advanced Jacquard'** for Brother punchcard and electronic machines at Joseph Priestley College, Morley, Yorkshire. Contact Jill Bedford on 0532 535050.

The Woolleys

by Doug Baker



OVER TO YOU

UP, UP AND AWAY

The appeal of a hot air balloon drifting across the summer landscape is universal, so our intarsia pattern for children is sure to be a winner. It was designed by Sylvia Howse who now explains how to add the decorative details that bring the picture to life.

Sylvia Howse

I had already designed helicopters and aeroplanes and was looking for another flying machine, when I came across the lovely print of a Montgolfier hot air balloon, with fancy decorations that would look more at home in a stately house than in the sky. I immediately thought of adapting it as a knitted motif and that is how this hot air balloon was launched. The print showed people watching from the ground, transfixed by what they saw. I thought, 'How much more will sheep, these placid woolly creatures, be amazed'.

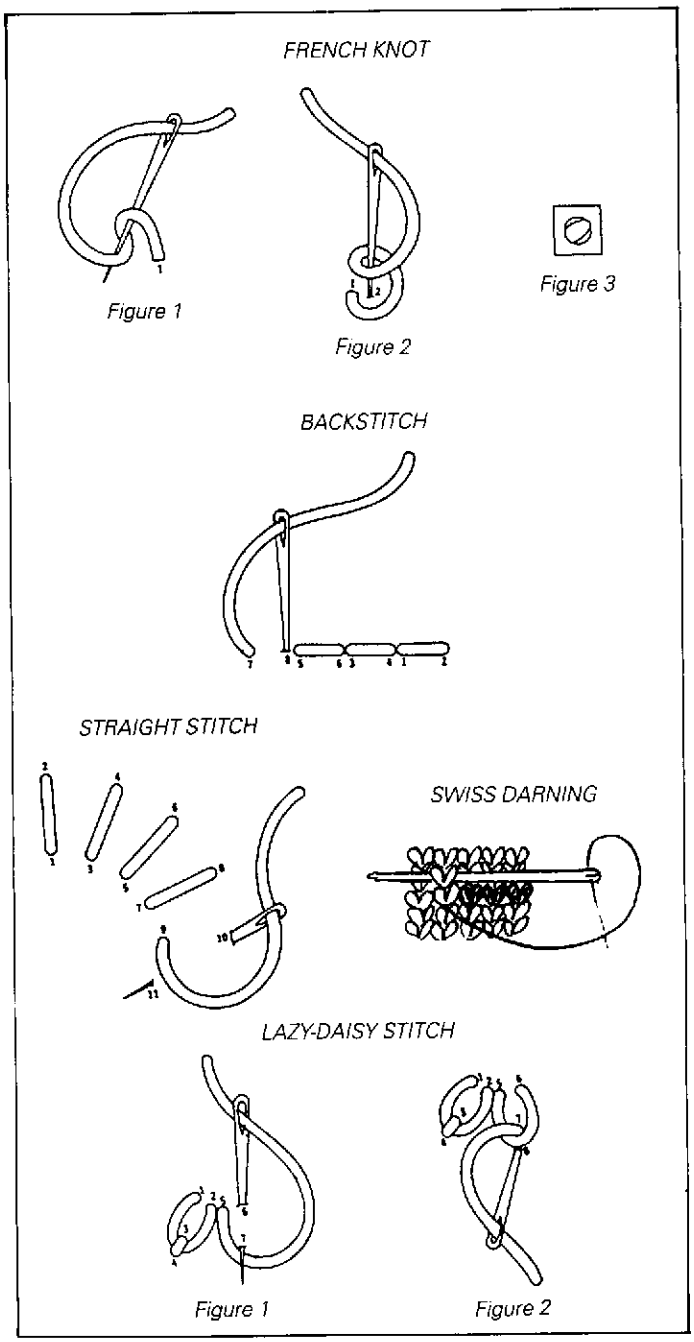
THE URGE TO DECORATE

Having knitted the sheep and balloon, I now proceeded to breathe life into them by means of simple embroidery stitches – straight stitch, backstitch, lazy-daisy stitch, Swiss darning and French knots, which are all illustrated in the diagram.

When decorating knitwear, it is useful to visualise what you want to imitate and then find a stitch which comes closest to it. Lazy-daisy stitch for the sheep's ears seemed appropriate. By adding stitches by hand, no two sheep look alike, a bonus when you want your garment to stand out from mass-produced work.

The beauty of balloons is that they lend themselves to different decorative treatments, so take the ideas in this article as guidelines and add your own personal touches. You could, for instance, embroider a diamond shape in the centre of the balloon, then a flower inside it. Bright colours were used to decorate this balloon, in the time-honoured tradition, so that it can be clearly seen as it floats into the sky.

Although the balloon was bright enough, there were large, bare areas around it, so I embroidered the outline of some clouds. The back of the garment was not neglected, either. The sheep were decorated and some clouds, one of which is near the shoulder, were also used to add interest.



EMBROIDERY DETAILS

Sheep: The ears are in white, in lazy-daisy stitch. The eyes are one small stitch in royal.
Grass: Three straight vertical stitches are embroidered here and there at ground level.
Basket: This is placed about two stitches in from either side of the balloon base and about three rows down. It consists of five horizontal stitches in fawn, then vertical stitches woven in. Swiss darn two sheep's heads popping out and add ears and eyes.
Balloon: Decorate lower end with lazy-daisy stitches in green, then with French knots in red between the stitches. To show the curve of the balloon, backstitch two lines in green. The decoration in the centre is backstitched in red. On either side of it, the star-like forms are straight stitches starting from a central point. Long straight stitches in yellow form the decoration at the top.
Clouds: Backstitch the outline in white.

FLOATS

In a design of this nature, it's not possible to eliminate floats altogether without losing impact. It is therefore a good idea to hook up longish floats as you work. The motif can finally be covered by fusible nylon fabric or something similar.

This design could easily be adapted for an adult's sweater. However, you may like to knit it in more subdued colours, in the rose, wine, purple and bottle green range, with off-white for the sheep and clouds, in keeping with the general look.

I hope you feel inspired to knit this balloon jumper. If you would like details of more designs of motifs with personalised features, in packs containing yarn windings and other necessary bits and pieces, send a 22x11 centimetre S.A.E. to: Sylvia Howse, 11 Compton Drive, Maidenhead, Berkshire SL6 5JS.

4 UP, UP AND AWAY

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No. 11.)
1 x 500g cone in Blue (MC).
Approx 50g in White (A) and Special Mint (B).
A small amount in Green, Red, Yellow, Fawn and Royal for embroidery.

GARMENT WEIGHT

Finished garment in second size weighs 170g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76] cm, 22 [24, 26, 28, 30] in.
Actual size 66 [72, 77, 82, 88] cm, 26 [28½, 30½, 32½, 34½] in.
Length to shoulder 43 [46.5, 50.5, 54.5, 58.5] cm, 17 [18½, 20, 21½, 23] in.
Sleeve seam 24 [29, 33, 37, 42] cm, 9½ [11, 13, 14½, 16½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 41 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN 1 (3 MOTIFS)

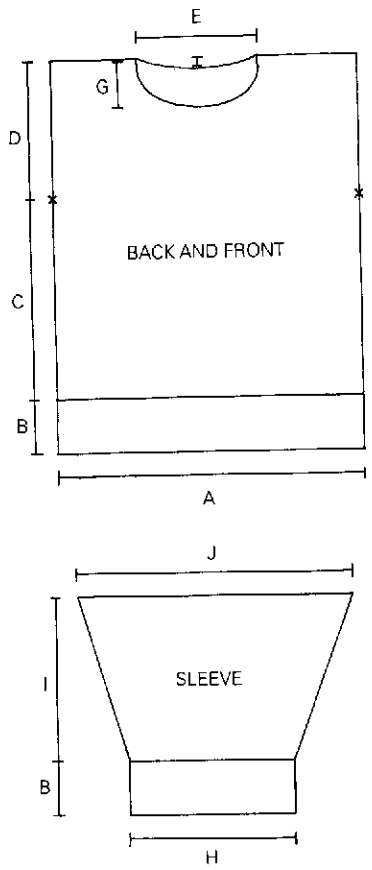
K 9 rows MC/A, 2 rows MC only (st st) and 9 rows MC/A. These 20 rows form pattern.

BACK

With carriage at right and using B, cast on 102 [110, 118, 126, 134] sts at centre in 1x1 rib *. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 1 row. Using MC, K 25 rows. Transfer sts for st st *. Insert card 1 and lock on first row (for 3 motifs over centre 72 Ns). Set RC at 000. Using MT, K 20 rows. Release card and cont in Fair Isle patt 1 over centre 72 sts. K 20 rows. Remove card **. Cont in st st and MC. K 50 [58, 74, 82, 98] rows. RC shows 90 [98, 114, 122, 138]. Place marker at each end. K 58 [66, 66, 74, 74] rows. RC shows 148 [164, 180, 196, 212].

SHAPE NECK

Using nylon cord, K 67 [72, 77, 82, 87] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll alt row. Using WY, K a few rows over rem 31 [34, 37, 40, 43] Ns and release from machine. With carriage at right, unravel nylon cord over 32 [34, 36, 38, 40] Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shapings.



A = 34 [36.5, 39, 42, 44.5] cm
B = 6 cm
C = 22 [23.5, 27.5, 29.5, 33.5] cm
D = 15 [17, 17, 19, 19] cm
E = 13 [14, 14.5, 15, 16] cm
F = 1 cm
G = 5 [6, 6, 6.5, 6.5] cm
H = 18 [19, 19, 20.5, 20.5] cm
I = 18 [22, 27, 31, 36] cm
J = 30 [34, 34, 38, 38] cm

FRONT

Work as for back to **. Insert card 2 and lock on first row (for single motif over centre 24 Ns). Cont in st st and MC, K 28 [32, 48, 52, 68] rows. Release card and cont in single motif Fair Isle over centre 24 Ns. With MC in feeder 1/A and B in feeder 2/B, K 22 [26, 26, 30, 30] rows. RC shows 90 [98, 114, 122, 138]. Place marker at each end. K 14 [10, 10, 6, 6] rows. Remove card. Cont in st st and MC. K 28 [36, 36, 44, 44] rows. RC shows 132 [144, 160, 172, 188].

SHAPE NECK

Using nylon cord, K 65 [70, 75, 80, 85] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at neck edge of next and every foll alt row until 31 [34, 37, 40, 43] sts rem. K 10 [14, 14, 18, 18] rows. Using WY, K a few rows over rem Ns and release from machine. With carriage at right, unravel nylon cord over 28 [30, 32, 34, 36] Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using B, cast on 54 [58, 58, 62, 62] sts at centre in 1x1 rib. Work as for back from * to *. Set RC at 000. Using MT, shape sides by inc 1 st (2 sts in) at each end of next and every foll 4th [4th, 5th, 5th, 5th] row until there are 90 [102, 102, 114, 114] sts. K 5 [6, 5, 2, 22] rows. RC shows 74 [91, 111, 128, 148]. Cast off.

TO JOIN RIGHT SHOULDER

Push 31 [34, 37, 40, 43] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MC, K 1 row. Cast off.

NECKBAND

Push 102 [112, 116, 126, 130] Ns to WP. With K side facing, pick up 102 [112, 116, 126, 130] sts around neck edge and place on to Ns. Unravel WY.

Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT–3/MT–3, K 15 rows. Using B, K 2 rows. Using MC, K 9 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

TO JOIN LEFT SHOULDER

Work as for right shoulder, but read left for right.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

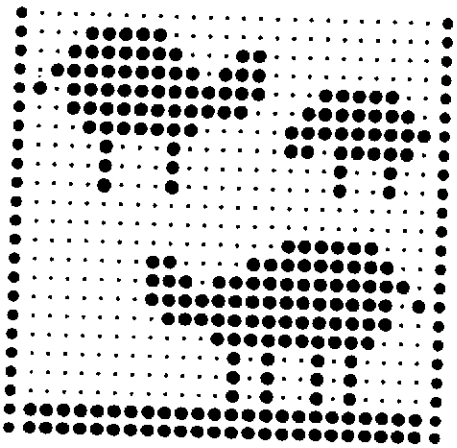
DECORATING

See article and photograph for details.

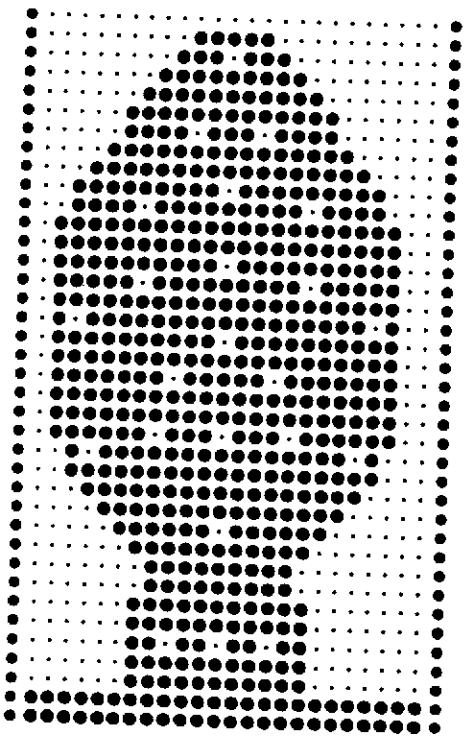
MAKING UP

Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Fusible nylon fabric can be ironed on to motif areas if required, using brown paper between moderate iron and fabric.

SHEEP'S HEAD
x = Swiss darning



PUNCHCARD 1



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LATCH ON

DOUBLE KNITTING

This month I have been experimenting with double knitting yarn, using a standard gauge machine.

Joan Lafferty

Before the advent of chunky machines, I often heard students bewail the fact that their machine would not take double knitting yarn. 'Why do you want to use double knitting?' I would ask. 'Because there are so many patterns' was often the reply. Or sometimes it was more like the answer to the question 'Why climb a mountain?' – 'Because it's there'. In fact at that time there were very few double knitting patterns for machine knitting – the ladies in question were referring to hand knitting patterns!

It is obvious that a hand knitter would prefer to use thick yarn because the garment is finished more quickly. That is one problem we do not have! So I tried to steer my new knitters into doing some tuck or two-colour work, which thickens the four-ply yarn to make a warmer garment.

Conversely, I have had students start off with the chunky machine, then moan because they cannot use the finer yarns! There is no answer to that one, but double knitting can be used on a standard gauge machine with a little manoeuvring.

I have inherited a lot of double knittings from a knitting colleague who, sadly, died. So I have been doing a little experimenting. Like four-ply, hand and machine double knitting yarns can vary considerably. There are one or two manufacturers who spin double knitting on cone especially for the knitting machine. I suspect my friend's yarn was Bramwell's 'Roselan', because that was about the only coned D.K. at the time she was knitting. Needless to say, the cone has lost its little label!

I decided to use the Brother 836 machine for my experiments. First of all I tried using tension ten. The machine knitted it – not easily – but the result was much too stiff to wear, even for an 'outside' jacket. So I tried an every other needle setting, using tension 7. This made a firm, but acceptable, fabric.

Now came the bit I hate – working out the sizes. I made my tension piece as I would for a chunky machine. That is, casting on only 30 stitches and marking 11 stitches each side of '0'. Notice I have not said 'the 11th stitch' – I physically counted the 20 stitches in the middle to get it right. Here is an instance when our numbered strip must be ignored, because we are ignoring every other needle. This sounds a lot of fiddle, but it is not too difficult to count 20 needles. The piece worked out at 9.5 centimetres for the 20 stitches. This meant I would need 109 needles for the smallest size (92-97 centimetres, 32-34 inches) working from a pattern I picked at random in *MKM*. The actual size was 105 centimetres (41½ inches). The largest I could manage would be a 47 centimetre (37 inch) garment. This would be fine for a child, but I had my heart set on a woman's jacket!

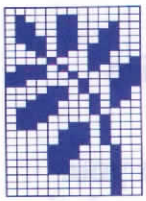
I decided I must knit the garment sideways. This would only make a shortish garment, but then I am a shortish person! A ribbed welt would tend to pull the work inwards, which was not what I had in mind at all. Incidentally, I know from past experience that one can use the standard ribber for double knitting yarn using every third needle on each bed. I like the look of a stocking stitch welt with a Fair Isle pattern, like the ones on a number of the Denys Brunton designs. Would the machine do Fair Isle using every other needle?

Researching back into the recesses of my mind, I remembered that it used to be possible to buy paper patterns for Fair Isle. These were supplied by the old Knitmaster company in packs of about 20 designs. I still have lots of these and sure enough 'Handy Punch Pattern Set M1010' was the one designed for every other needle. This meant only 12 stitches to a pattern, but the advantage is that the floats would be small. I enquired of my friendly dealer if these packs were still available and I am afraid the answer was 'no'. But I'm sure there are a lot around still among the 'older' knitters and an enquiry at the knitting club might well prove fruitful.

The pattern to be punched out was printed on newsprint-type paper; this was clipped behind the punchcard and could be punched through paper and plastic. Well, it could be so punched using a Knitmaster punch, I found that the Brother punch would not go through the two surfaces. So in this case the pattern had to be copied on to the punchcard, just as one would from a book. Even when the paper had holes punched in it one could still re-use it. Placed over the punchcard it was possible to mark through the holes. Why has this excellent system fallen into disuse? Because of the availability of electronic machines, of course!

Thinking of these machines reminded me of my desire to do Fair Isle using every other needle. My Brother 950i machine has a facility for making the pattern double width. It seemed logical that this would make the finished pattern appear as it would were I using every needle in the normal way. I was right.

I happened to have 'Stitch World' pattern number 62 selected in the machine, so I tried this; it is a more or less



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conventional Fair Isle design with stars on a trellis background. (In passing, I found the 950i machine was knitting much more loosely than the 836, which just reinforces the cry that bores knitters to death 'You must knit a tension piece'). If I should choose to do a strip of Fair Isle running from top to bottom of the garment, Pattern 62 would not do – I must look very carefully for a simple pattern that would make a band when knitted in the conventional way. In my 'Handy Punch Set', numbers 33B and 117B might fit the bill. There aren't a lot of patterns in 'Stitch World' that would be suitable as they stand, but it would be possible to pick portions out of several of them. What fun I shall have if I ever get round to knitting my jacket.

All this reminds me that Wendy Phillips has a splendid book of sideways designs – well, two books to be exact – the second one is for children and I can't see myself sporting 'Goldilocks and the three bears' across my back!. The only complaint I have about the one for women's garments is the fact that one is spoilt for choice! I have looked at this many times and can't decide which I like best!

I must go back to the past for one reminder. When I had my first Brother 840 machine, I tried to knit some 'every other needle' Fair Isle, but found it came out like Card 1 – a bird's-eye pattern. This was because the manufacturer had built in a facility for selecting the end needle when knitting two colours, very useful when using every needle, but it confused the poor machine when some were out of work. It said to itself 'Here's a space, I must push out the end needle' – which it did, all along the line!

My carriage had to be returned for this facility to be removed; later machines in the punchcard range have a little plastic 'screw-type' fitment that has to be turned off to counteract the end needle selection. My 836 machine, being very basic, does not have this facility, so I quite forgot this little item when I went to my 950i machine. Hence a lot of bird's-eye Fair Isle! I had been selecting the needle with the KC1 button, when of course I should have put it to KC2, which is normally used for single motifs.

So once I have sorted out my Fair Isle strips, I am all set to knit the jacket. I rather fancied a shawl-type collar, which would mean a 'V' type neckline. Not very practical for a thick jacket, but it would be possible to make the collar on the flat bed, double, which would give a firm fabric. On the other hand, if I decided on a 'button-to-the-neck' jacket I could follow Wendy Phillips' design – whichever I decide to do it will be drawn on the Knit Leader sheet. Which brings me to the next point – what about the sleeves? If I want the same Fair Isle pattern I should just knit from cuff to cuff; but would this be too overpowering? Probably the simplest method would be to knit the sleeves separately in the usual fashion, in plain knitting. There should be enough needles for the width at the top of the sleeve.

I hope I have inspired someone, somewhere, to 'have a go' with double knitting yarn (particularly those who have some lurking in the yarn cupboard!). I have been sorting out my odds and ends. I have balls and balls of some hand-knitting yarn in a shocking pink (I hate pink!) and a deep red with a white twist to it. A little white – this is always useful. Would the red and the pink war with one another? I must try it out.

Finally, if the yarn just won't knit, even on every other needle, how about weaving? I feel this is a rather neglected fabric; it would certainly make a thick winter jacket. I was recently talking to a lady who is a hand knitter and had the attitude we are so used to in the 'machine' world – 'I couldn't get on with one of those contraptions, I like to relax in the evening with my hand knitting!'. This lady admired my cushions, worked on canvas using long stitch, so I was able to point out another cushion was one I had woven on the knitting machine. This really impressed her and I could see the wheels ticking round that possibly there was more to this machine knitting than just plain sweaters. Which, of course, there is, as we all know!

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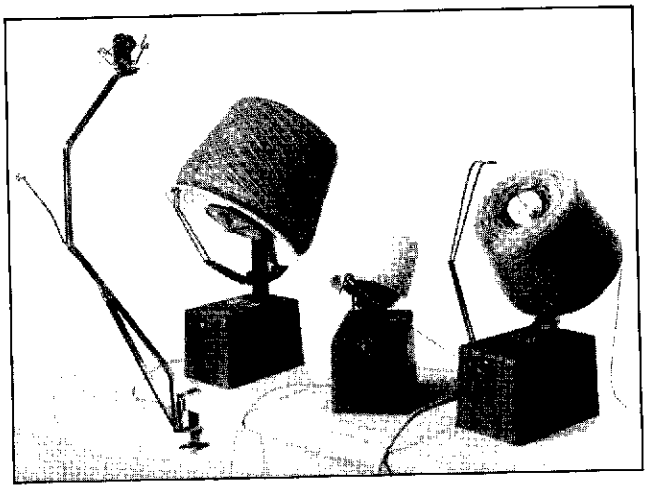

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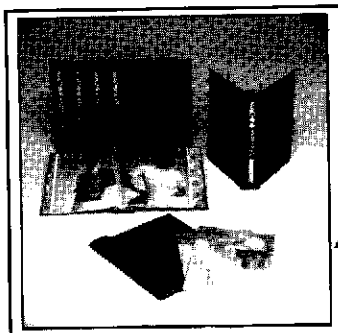

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DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticisms or praise to yourself. Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW

Dear Anne,
Congratulations on a great magazine. Keep up the good work!

We have formed a small group called The Singer Electronic Knuts and during our get-togethers we have discussed, among other things, different ways of covering coat-hangers. There are quite a few patterns around for covering wooden coat-hangers, but I find that the wooden coat-hanger is not suitably shaped for collared garments, so I put my 'thinking cap' on.

Below is a pattern for covering an ordinary wire coat-hanger (dry cleaner type) using eight-ply or DK yarn and an eyelet lace trim, which is quite easy to make and looks very effective. It can be made on a chunky machine using every needle, or a standard machine using alternate needles.

Materials required are: approximately 30 grams of DK yarn; approximately 8 metres of eyelet lace, cut into 4 x 1.25 metre, 2 x .90 centimetre and 2 x .60 centimetre lengths; a quantity of scrap wadding or similar.

Cast on 10 stitches, using 'e' wrap method; * knit 2 rows; hook two eyelets of the lace on third and eighth needles to create a lace ruffle; increase by bringing forward one needle each side. Repeat from * until there are 40 stitches. As the stitches become available, hook lace on the fifth needle from the lace ruffles (that is, four stitches between each ruffle of lace). Knit straight for another 50 rows, continuing to make lace ruffles, then decrease alternate rows until 10 stitches remain; knit 2 rows; cast off (approximately 114 rows and eight lace ruffles).

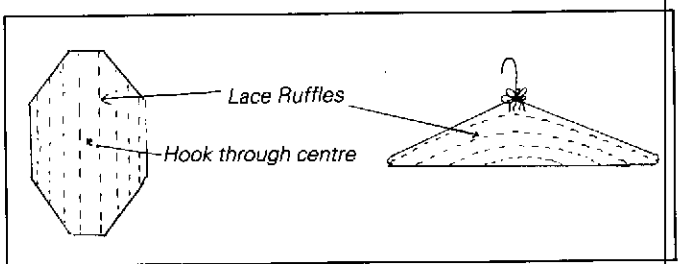
Cover wire coat-hanger with wadding or similar. Push hanger hook through centre of work and mattress stitch across bottom, catching in the lace as necessary. Trim as desired. Purchased plastic tubing can be used to cover the hook, or a rouleau can be made on the machine.

I would also like to pass on this hint to owners of the Singer 580 Electronic Machine and a PE1. When knitting three or more colours in a row and the colour number comes up on the PE1 as '0', the instruction given is to make a free pass with the carriage until the next colour number is showing. I have found it is much easier to just push the '+' button on the PE1 to roll the pattern forward to the next colour number. I do this all the time when knitting with three or more colours in a row and have never had any problems.

Finally, another hint, which has helped quite a few people in our group, is how to determine sleeve length on a drop-shoulder jumper.

Because your arm span is the same as your height, this formula makes it easy to determine the correct sleeve length.

Knit the back of the jumper as usual. Measure the width



of the back. The difference between the width of the back of the jumper and the height of the person, divided by two, determines the length of the sleeve (cuff included).

For example, if a person is 5 ft 7 ins tall, 67 in (170 cm). Back of jumper is 30 in (76 cm). Difference is 37 in (94 cm).

Divide the 37 in (94 cm) by 2 = 19 in (48 cm) (always round up). Therefore each sleeve is to be 19 in (48 cm) long.

Back	30 in	(76 cm)
Sleeve 1	19 in	(48 cm)
Sleeve 2	19 in	(48 cm)
Total	68 in	(172 cm)

I hope these hints will be of assistance to other knitters.

Yours sincerely,
Mrs Sue Opulskis
St. Marys, South Australia.

Dear Anne,

I guess most machine knitters like myself have problems of storage space for their cones of yarn and thought perhaps this simple and relatively cheap idea would solve the problem as it has done for me.

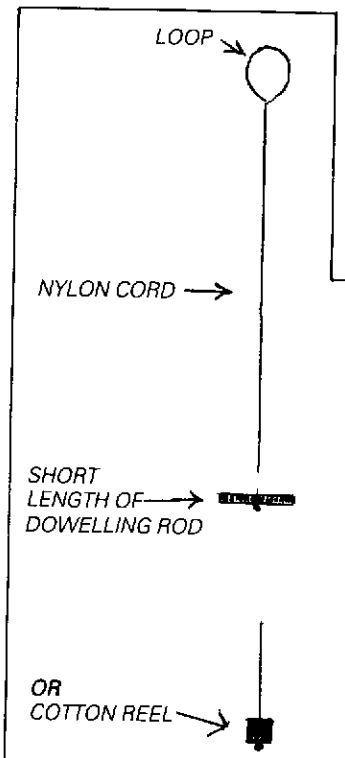
All that is needed is a picture rail or length of approximately 1½ in wide batten fixed to the wall. Screw hooks into the batten about eight inches apart, make seven foot lengths of nylon cord with a loop tied at one end (to go over the hooks) and tie either empty cotton reels or short lengths of dowelling rod to the other end in order to suspend the cones.

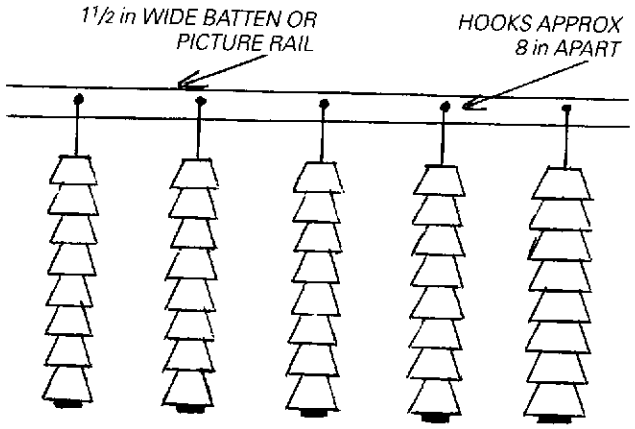
Then just thread the cones on to the cord and hook on to the hooks.

If the batten is fixed about six feet from the floor, each cord will hold seven or eight cones.

I enclose a sketch hoping this will show you what I mean.

Yours sincerely,
Mrs Eileen Fitzpatrick
Kingswood, Bristol.





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There is no star letter this month as both these readers are 'stars'. Thank you, Sue and Eileen, for sharing your inventive ideas with the rest of us. Each of you wins a free subscription to MKM *and, of course, there will be a cheque for £5 in the post to you.*

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INSPIRATIONS

WOODLAND CALENDAR

MAY

May is the time for flowers and celebrations to welcome the arrival of spring. For this important month in the Woodland Calendar, I have chosen the hawthorn and red campion as my inspiration.

Iris Bishop

One of the most spectacular sights in the countryside this month is the hawthorn trees, heavy with buds and blossom, so it is easy to see why they are also known as 'may' and why I have used them in this month's design.

The beautiful red campion will be colouring many banks and hedgerows in May, so this is the wildflower in my border pattern and the hawthorn blossom which hangs above can be knitted as part of the landscape or as a separate Fair Isle pattern.

YARNS AND COLOURS

I like to use subtle, natural colours for the background of these designs so that the red flowers and white blossom really stand out.

For the landscape design, I have started with black as the background, blending into olive and leaf green. For the red campion flowers I have used dark purple and bright pink yarns with a mixture of beige, sand and cream for the contrast colours. As described in previous months, I have blended some of the colours by using two strands of two-ply yarn instead of one strand of four-ply.

For the 'hawthorn' part of the landscape, I have started with a pastel blue background, blending into white for the 'blossom', with leaf green and

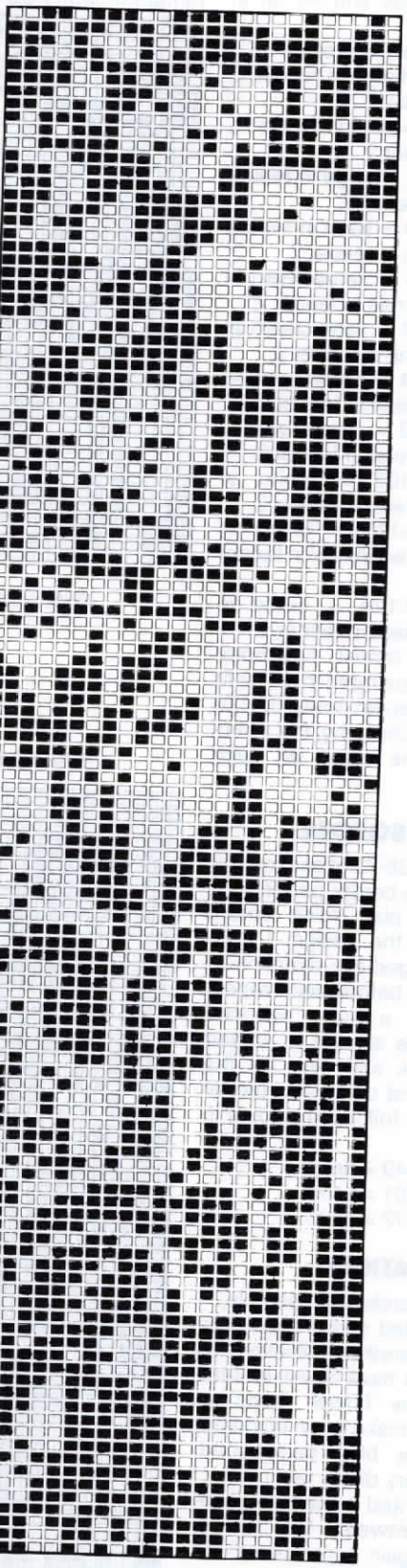
black for the contrast.

The 'floral border' is ideal for experimentation and using small quantities of colours you have in your 'collection'. I have used black and olive for the background and beige, sand and bright pink for the flowers. Any smooth yarns will show up the pattern well, but I particularly like cotton or other 'crisp' yarns for the flowers.

LANDSCAPE DESIGN

Whether you are using two colours only, or a variety of colours, knit with the pale

74►



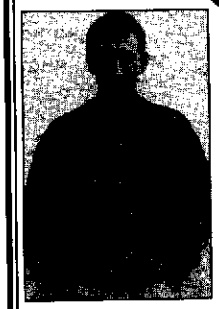
ELECTRONIC CHART

Chart shows right side of work. Reverse, if required by your machine.

LANDSCAPE DESIGN

FLORAL BORDER

CARL BOYD



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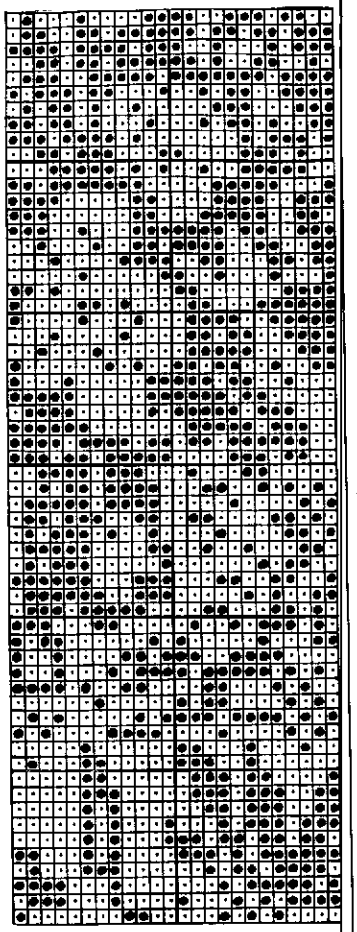
Join top of card A to bottom of card B so that design is continuous.



PUNCHCARD B

colours in feeder 1 and dark colours in feeder 2. If you want to experiment with colours, as illustrated, use the following as a guide:
Knit the welts and so on in black.
Starting at row 1 of card –
Rows 1-6 = beige in feeder 1, black in feeder 2.
Rows 7-18 = pink in feeder 1, black in feeder 2.
Rows 19-36 = beige in feeder 1, olive in feeder 2.
Rows 37-49 = sand in feeder 1, leaf green in feeder 2.
Rows 50-61 = sand/cream in feeder 1, purple in feeder 2.
Rows 62-72 = sand/cream in feeder 1, pink in feeder 2.
Rows 73-74 = sand/cream in feeder 1, green in feeder 2.
Rows 75-92 = pastel blue in feeder 1, green in feeder 2.
Rows 93-102 = white in feeder 1, green in feeder 2.
Rows 103-112 = white in feeder 1, green/black in feeder 2.
Rows 113-120 = white in feeder 1, black in feeder 2.
NOTE: To repeat 'hawthorn' fabric (as illustrated in garment drawing) repeat rows 92-120 inclusive, changing the direction of the motif on each repeat.

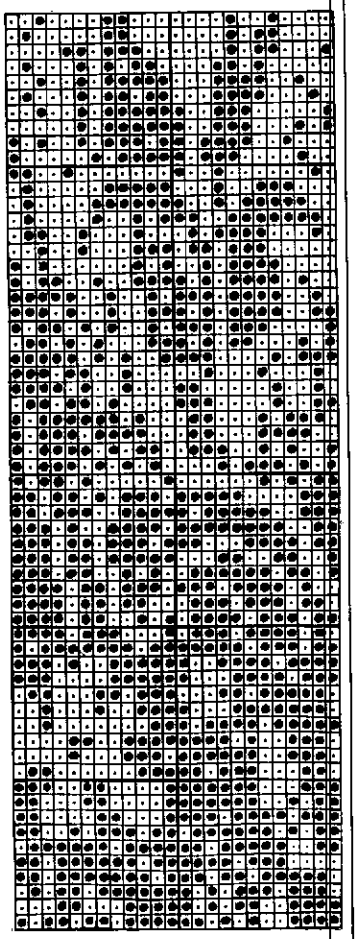
FLORAL BORDER

Use rows 38-72 of card only to create this border pattern and knit four plain rows before repeating the design. I have also changed the direction of the motif before each repeat to create a more balanced fabric. The sample is knitted with black and olive as the background colours in feeder 1 and the following colours in feeder 2:
Rows 38-49 = beige.
Rows 50-61 = sand.
Rows 62-72 = pink.

DECORATION

In the landscape sample, I have added some decoration to the hawthorn blossom as follows: I have Swiss-embroidered the flower 'buds' in white to make them stand out from the blue background. Using very dilute fabric dye, I have painted some pale green areas between the leaves, which again accentuates the white flowers. I have also added a few 'spots' of pale pink fabric paint to the blossom.

PUNCHCARD A



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CABLES ARE FUN – PART 2

When you are able to cable, there are many possible variations – explore the cables which can be knitted and use them in interesting and unusual ways. This month, Diane explores different types of cable.

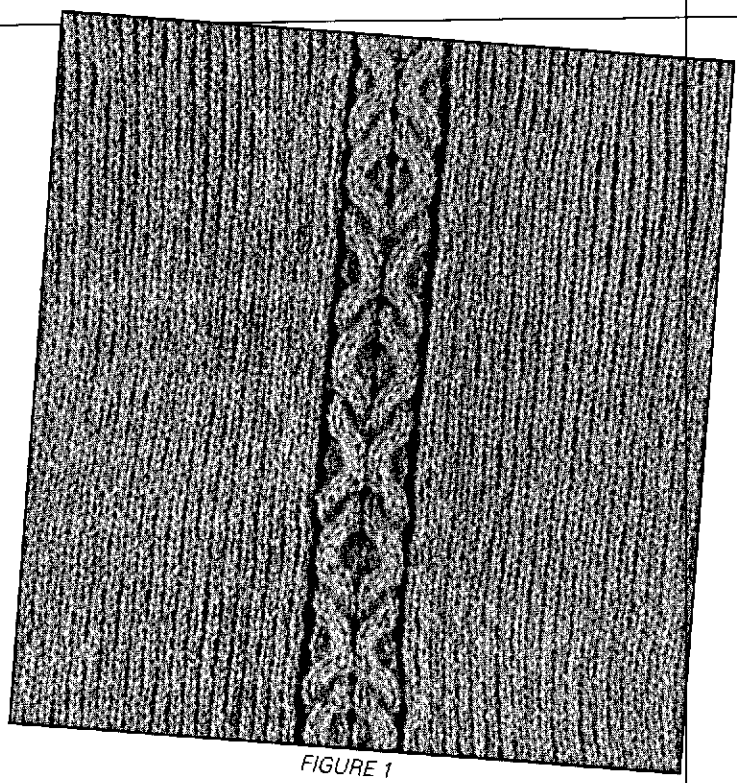


FIGURE 1

Diane Bennett

USING HAND KNIT CABLES

Probably the richest source of ideas for cables is hand knitting books, both old and new. I am very fortunate to have a copy of Mary Thomas's Book of Knitting Patterns, originally published in 1943. This contains a variety of ideas for cables – although most of these combine purl and plain stitches, which I usually ignore when using the ideas.

There are several different ways of transferring the cable to the knitting machine. Hand knitters will probably find it best to knit one repeat of the cable on needles. Other knitters may need to look carefully at any photographs or drawings and use these with the instructions.

The required information is:
1. How many rows are knitted between the cables?
2. How many stitches are cabled?
3. Which way are the cabled stitches crossed?

It is usually easy to count the number of rows between the cables and the instructions will certainly include the number of stitches to cross. It may be necessary to experiment to discover which way to cross the cables – this can be done on the knitting machine.

Many cable designs also include a graph, which makes the translation to the knitting machine very easy. Count the number of rows between the cable crosses – remembering to include the row on which the cable is made. Count the number of stitches used for each cable. The only remaining problem is which way to cross the cable – it may be necessary to read the basic instructions in the book to understand how this is shown.

The 'Harmony Book of Machine Knitting Stitches' includes a range of cables. This is a machine knitting book – the cables are shown as seen on the reverse side of the knitting.

TRADITIONAL CABLES

The simplest cable cross is the even cable, crossing two lots of two or three stitches as described in my last article. This can be varied to produce other cables.

A wider plaited cable can be knitted very easily. Use a block of nine stitches between two empty needles.

```
| | 0 | | | | | | | | | 0 | |
  A B C D E F G H I
```

* Using two three-prong tools, cable DEF over ABC. Knit five rows. Cable DEF over GHI. Knit five rows. Repeat from * for the length of the cable. Notice that the centre needles of the block (DEF) are always taken off the machine first. The cable is made alternately on the two sides of the cable. The centre of the cable panel, Figure 3, is a plaited cable knitted over six needles with two-by-two cable crosses.

This cable is easy to follow by using the carriage to indicate which side to cross the cable. Make the first cable on the side of the cable nearer to the carriage. Knit five rows – the carriage is now on the opposite side and the cable should be made on that side. If you have to leave the machine while knitting, this makes it very easy to continue without making a mistake.

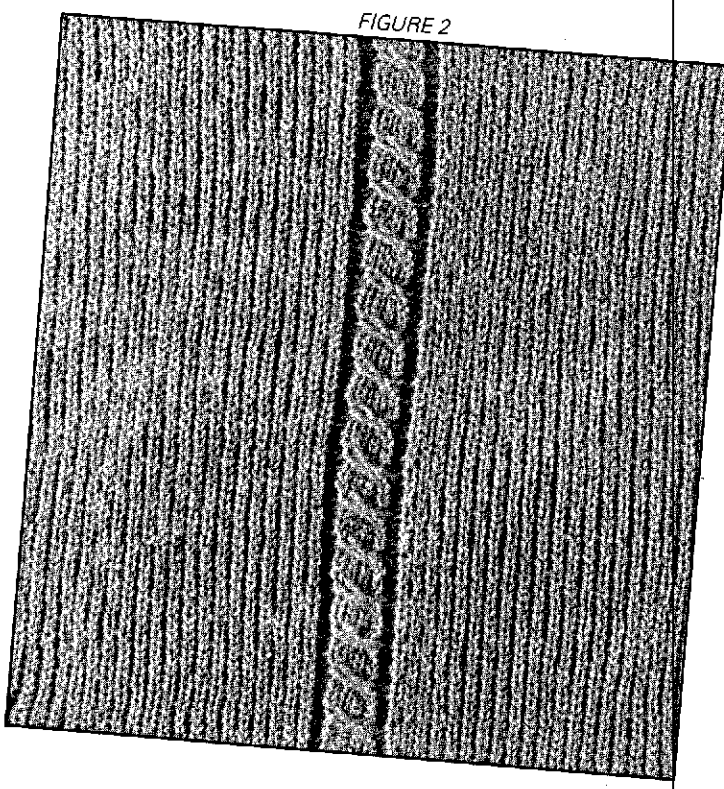
Figure 1 shows another variation of traditional cables, the OXO cable.

This cable is made over eight stitches, with an empty needle each side.

```
| | 0 | | | | | | | | 0 | |
  A B C D E F G H
```

The cable is made using two two-prong tools.
1. Cable AB over CD and GH over EF, taking the outside needles off first on each side. Knit five rows.
2. Repeat step 1, removing

FIGURE 2



the outside needles first again. Knit five rows.
3. Cable CD over AB and EF over GH, taking the inside pair of needles off first on each side. Knit five rows.
4. Repeat step 3, taking the inside needles off first on each side. Knit five rows.

For this cable, as you are knitting say to yourself 'outside – outside – inside – inside' as you are making the cables. This tells you which needles to take off the machine first and helps to avoid mistakes.

Using a simple guide, such as which side the carriage is on or which needles to take off first is helpful with the more complex cables. It may be worth making a list of row numbers and which side to make the cables if you are afraid of making a mistake. This does not take very long and can make the cables very much easier to knit.

ASYMMETRIC CABLES

Cables are not always made with the same number of needles on each side. For a bold cable which is easier to cross than a six needle cable, try using a block of five needles:-

```
| | | 0 | | | | | 0 | | |
  A B C D E
```

Use one two-prong and one three-prong tool to make the cable. Remove AB from the machine first and cross with CDE. On the right side, the cable has three stitches crossing, so looks like a six needle cable, but the two stitches on the wrong side put less strain on the needles after the cable cross.

This is useful for chunky machines, or when knitting with yarns which cannot be knitted at a slightly looser tension to allow for the cables. The only problem with this type of cable is to remember that the cables must be put back on to the five empty needles, leaving a needle out of work on each side. Check after making each cable, as it is quite easy to make a mistake and move the cable across by one stitch.

The cable shown in Figure 2 is an asymmetric cable using a single-stitch cross for a lacy effect. This cable is made over four needles between two empty needles:

```
| | | 0 | | | | 0 | | |
  A B C D
```

The cable is crossed using one single-prong and one three-prong tool. Remove BCD from the machine first, with the three-prong tool, then remove A and make the cable cross. The cable in the sample was crossed every five rows.

As a variation, try using nine needles between two empty needles.

```
| | 0 | | | | | | | | | 0 | |
  A B C D E F G H I
```

Make two cables on the outside four needles on each side, by crossing BCD over A and FGH over I. Notice that the centre needle, E, is not used to make the cable. It is possible to use just eight needles for this cable, but adding a centre needle which knits throughout does make the cabling slightly easier.

This method can be used to knit wider cables in a large number of different ways. As an example, use the needle setting above, nine needles between two empty needles. Cable CD over AB and FG over HI, using two two-prong tools for the cables. When knitting with a very thick yarn and a fairly loose tension, it may even be possible to make this cable over a block of thirteen needles, using two three-prong tools to cable the outside six needles on each side.

CABLE PANELS

Several cables can be combined together to make a wider panel. When planning a cable panel, try to use the same tools for each of the cables in the panel – this makes the crosses easier to make. Consider also including extra empty needles in the panel for a lacy effect.

Figure 3 shows a simple panel knitted using the plaited cable with a basic cable cross on each side, which has been mirrored. The cables are all made with two-prong tools and the only other thing to remember is that the plaited cable in the centre is made every five rows, while the outer cable is only crossed every ten rows.

Use two blocks of four needles with an empty needle on each side for the outer cable and a block of six needles for the plaited cable in the centre. When knitting the sample, two empty needles were left between the outer and inner cables – this can be varied to suit the yarn and garment, but avoid using empty blocks of four or six needles, which can be confusing when making the cables over blocks of needles of this width.

```
0 | | | | 0 | | 0 | | | | | | | 0 | | 0 | | | | 0
    A B C D       E F G H I J         D C B A
```

1. Use two two-prong tools for all cables. Cross CD over AB in both outer cables. Cross GH over EF in the centre panel. Knit five rows.
2. Cross GH over IJ in the centre panel only. Knit five rows.
3. Repeat steps 1 and 2 for the length of cable required.

TO PURL OR NOT TO PURL?

The empty needles on each side of the cable are usually knitted as plain stitches when hand knitting cables. It is possible to put these stitches on the ribber to achieve this effect, but this makes the cables much more difficult to cross and may cause problems with stitches which do not knit on wide sections which are only purl stitches.

A plain stitch can be knitted on each side of the cable by latching up the stitches. However, consider carefully whether this is necessary. When knitting women's garments, the lacy effect of the ladder each side can add another dimension to the cable. In fact, extra empty needles are often used to highlight cables.

However, for a man's garment it may be desirable to latch up the stitch. Unfortunately, latching up a single ladder does give a very tight stitch because there is very little yarn to make the stitch. The latter is only the width of one needle and nearly three times this amount of yarn is actually required to knit the stitch at the same tension. For a better effect, leave two needles out of work and latch up one stitch.

After the welt, transfer one stitch to an adjacent needle and put one stitch on to a safety pin. Put both empty needles into non-working position. Be careful not to move the cables on to one of these stitches!

Every fifty to a hundred rows, take the latchet tool and latch up the plain stitch. Replace this stitch on to the safety pin about twenty rows below the carriage. Latching while knitting is much easier than after the work is taken off the machine, because the garment piece is held firm on the needles.

Don't be afraid to experiment with cables, to find a combination which looks right for the yarn and garment piece – but don't forget to write down what you did! In the last article in this series, Diane will be exploring some of the more unusual uses of cables.

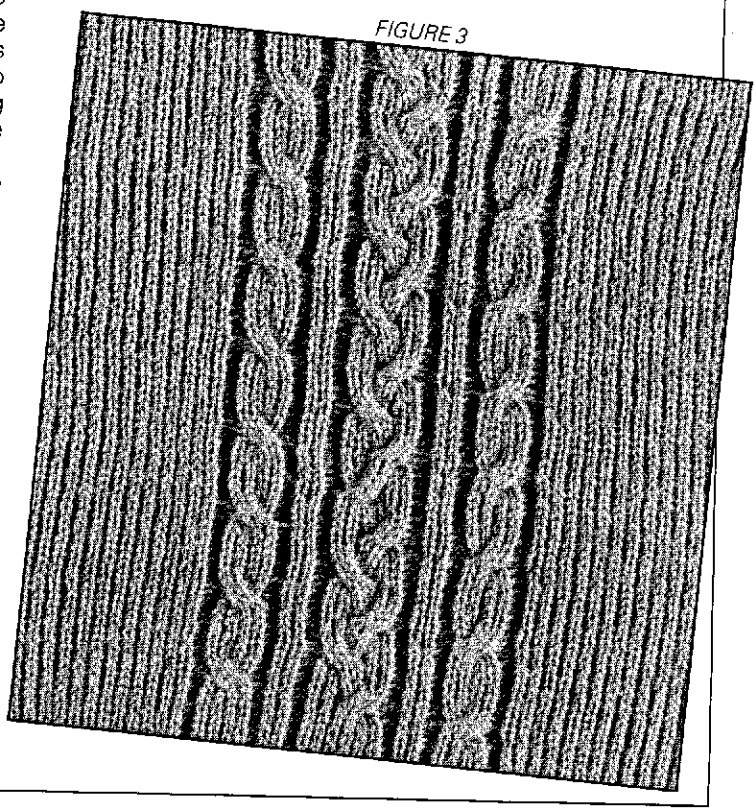


FIGURE 3

SWISS DARNING

Fig 1

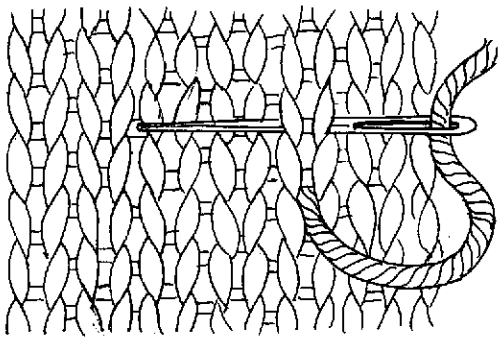


Fig 2

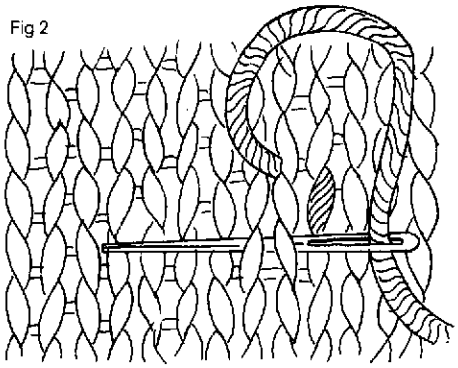


Fig 3

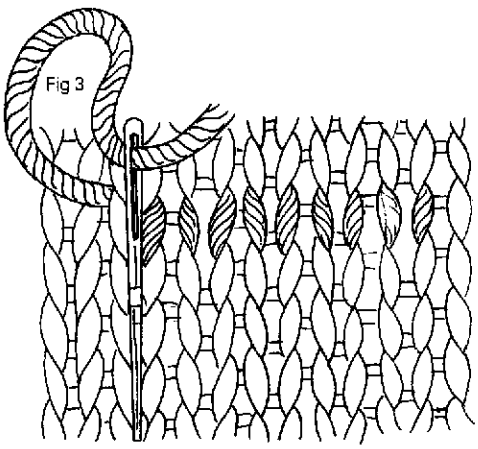
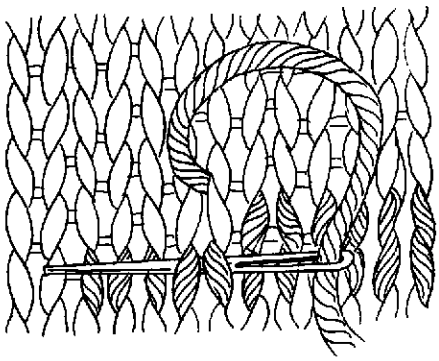


Fig 4



This method of embroidery is a simple way of adding decoration to your knitting. Small areas, finishing touches and a few stitches in a different type of yarn are easy to add once the knitting is completed. Many of our patterns feature Swiss darning so, if you have had any doubts, here is a step-by-step guide to just how easy it is.

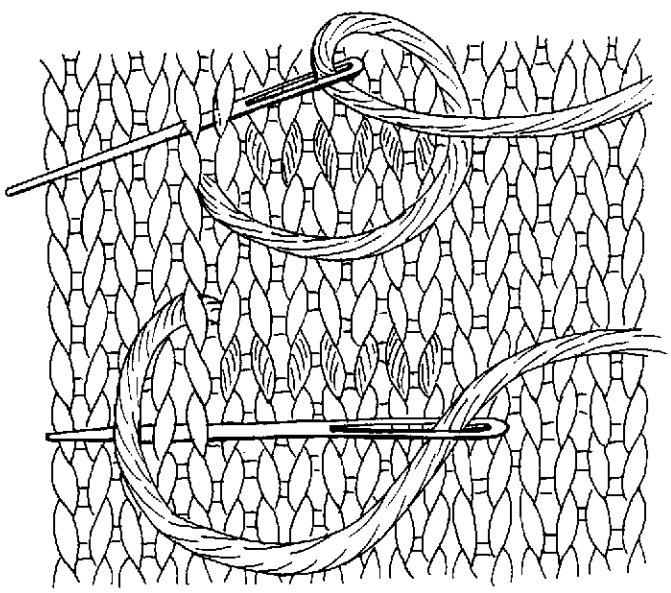
Using a tapestry needle threaded with the embroidery colour, begin at the top right of the motif.

Row 1: Bring needle from back to front of work through the stitch *below* the first stitch to be worked. Insert the needle from right to left under both loops of the stitch just *above* it and draw the thread through (Fig.1). Insert needle again in the lower stitch and bring it out in the next stitch to the left (Fig.2). Repeat for each stitch to be embroidered and after last stitch of row, bring needle up through stitch below instead of stitch to left (Fig.3).

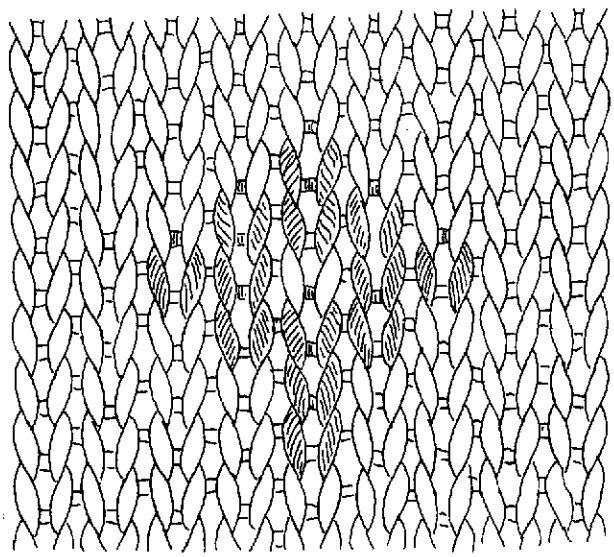
Row 2: Turn the work round and work again from right to left. Insert needle from right to left under both loops of stitch below and draw the thread through. Insert needle again in stitch above and bring it out through the next stitch at the left (Fig.4). After the last stitch of the row, bring the needle up through the stitch above. Turn work again and repeat the two rows continuously.

To work vertical lines, begin at the top and after each stitch, bring the needle up through the stitch below for the following one.

The flow of work



A Swiss darned motif



Blue Danube

Mary's latest confection for dances and parties has all the vivacity of a Viennese waltz in its full gathered skirt swirling from a tiny strapless bodice and the demure fichu, an optional extra which can also be worn as a stole. A simple style, Blue Danube is very easy to knit in Bramwell's Lurex and is sure to sparkle on many a starry night to come. The pattern for this Mary Dowse Original costs £2.50. Order yours with the coupon provided.

To: Mary Dowse, 50 St Anne's Crescent, Lewes, East Sussex BN7 1SD.

Please send me _____ Blue Danube pattern(s) at £2.50 each.

I enclose cheque/PO for _____ made payable to Mary Dowse.

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FASHION-WISE

SEASONAL SURVEY

What's the spring/summer message from knitwear wholesalers who are in the know? A comparatively new knitwear team – Grazia – already making an impact on the fashion scene sum up the mood as cool, calm and classic! They should know as already Grazia is the country's leading brand of Italian-made knit fashion.

Jean Wiseman

Fine and shapely, the flattering theme of OLSEN knitwear.

The look comes together in the highest quality yarns, mixing wool and cotton with acrylic and, for the first time, a new luxurious viscose and acrylic yarn which gives a sumptuous silk-like feel and look.

Grazia has its own special signatures – touches of embroidery, matching rib trims, contrast piping and thonging, fanciful buttons, gilt studs and sections of raised rib ottoman for a textural effect.

The silhouette is easy and graceful, with natural shoulders, gentle fit and skirts that go to all lengths.

Colours reflect the various moods: city suits in strong navy with white, or classy neutrals where putty and pale khaki star. Casual jumper suits are interpreted in jacquards or plains in bold brights with mint and coral looking newest. Baby pales are in soft peach, pastel pink and layette blue. Those perennial nauticals are in the obvious red, white and blue – or in surprising mixes of cornflower blue with a yellow base.

Olsen offers finely spun knitwear in the most flattering shapes as a 'must' for 1994 but adds that choice should be made for individual lifestyles. This House majors on four fashion themes: 'Adventure' includes indigo cotton and natural linen to give a cool, tough theme for adventurous girls. New colour combinations in this heading include cocoa with light blue, linen with mango and cream with indigo.

'Beverley Hills' – brings together lemon, lime, palm green, white and indigo for that 'holiday' feel. The new, very pale lime shade seen recently on important catwalks is used to great effect in ultra fine knits and fun sweaters to complement the best jeans around.

'Downtown' – is for busy women and girls who have no time to browse. Lean, clean lines look well at all times and are essential for basics. Colours include khaki, ecru, vanilla, rose and new Bordeaux.

'Sergeant Pepper' – is the nostalgic look introducing a wonderful brick red, indigo and linen palette. For a dressier look there are easy-to-wear soft, lazy-day two-pieces layered with neat waistcoats and sloppy cardigans. Stripes and Fair Isles are made new in lovely continental shades.

Puli Sports beautiful knitwear introduces no fewer than 13 splendid fashion themes including Rameses (ethereal pinks), Sphinx (biscuit tones), Nile (duck-egg blue and vanilla), Dragon (shades of Chinese blues), Lotus (dramatic black and gold), Kashmir (buttercup yellow), Matisse (pale mauves, pinks and lemons), Indochine (shades of cappuccino), Balinese (delicate butterfly blues), Lost Island (desert island denims) and Georgia (variations a la grunge)!

Under the talented eye of Paris-based designer, Anne Sophie, Puli Sports embraces a global fashion vision of exciting designs with special attention to detail.

Fabrics and fibres include new linen knits, silk knits, cotton knits and Lycra with cotton.

Trousers, much in evidence, are wide and gently bell-bottomed or narrow as leggings with big knit tops. Skirts, long or short, are always sarong-shaped. Dresses are long and tube shaped and waistcoats are always long, worn over denims, shorts or dresses. Bodies and T-shirts printed and plain, provide the basis of summer dressing.

Choice is legion. Looks are easy. Colours are mainly delicate Oriental shades – as says Puli, 'Clothes Encounters of the Global Kind'!

The essence of summer, captured in the PULI SPORTS range.

Soft acrylic jersey suit with pleated skirt by GRAZIA in a range of colour contrasts.

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COURSE No. 7B

GETTING STARTED. When you buy a ribber, the first things you want to knit are a welt, a round-neck band, and a V-neck band. This video teaches you to do these in a 1 x 1 rib.

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ENGLISH & FISHERMAN'S RIBS. More than you ever thought there was to know about these stitches. The basic stitches & racked variations. Knitting with fine or medium yarns.

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5

5 CUTE AND COSY

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply (Yarn Guide No. 11)
1 x 500g cone in Blue (MC).
1 x 500g cone in Yellow (A).
A small amount in Red (B).
5 small buttons.
Snap fasteners.

GARMENT WEIGHT

Finished garment in second size weighs 255g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 46-51 [56-61] cm, 18-20 [22-24] in.
Actual size 68 [80] cm, 27 [31½] in.
Length to shoulder 63 [68.5] cm, 25 [27] in.
Sleeve seam 15.5 cm, 6 in.
Inside leg seam 30 [34.5] cm, 12 [13½] in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch and Fair Isle pattern (tension dial approximately 6●).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.
We adapted a Silver Reed card from Pattern Library No.2 for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines Ltd., Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

FAIR ISLE PATTERN

K 12 rows MC/A, 2 rows MC only (st st), 12 rows MC/A and 2 rows MC only (st st). These 28 rows form pattern.

RIGHT BACK

Push 60 [68] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert card and lock on first row. Set RC at 000. Using MC, K 2 rows. Release card and cont in Fair Isle patt. K 98 [116] rows. RC shows 100 [118].

SHAPE CROTCH

Cast off 5 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll alt row. 50 [58] sts *. K 64 [60] rows. RC shows 171 [185].

SHAPE SLEEVE

Inc 1 st at left edge of every row until there are 80 [88] sts **. K 23 [37] rows. Remove card. Cont in st st and MC, K 6 [0] rows. RC shows 230 [252].

SHAPE NECK

Cast off 16 [18] sts at beg of next row, K 1 row. Cast off rem 64 [70] sts.

LEFT BACK

Work as for right back reversing shapings by reading left for right and right for left, using st st and MC instead of Fair Isle patt.

RIGHT FRONT

Work as for right back to **, reversing shapings by reading left for right and right for left. K 9 [17] rows. RC shows 210 [234].

SHAPE NECK

Cast off 6 [8] sts at beg of next row. Dec 1 st at neck edge of every row until 64 [70] sts rem. K 3 [9] rows. Remove card. Cont in st st and MC, K 8 [2] rows. RC shows 232 [254]. Cast off.

LEFT FRONT

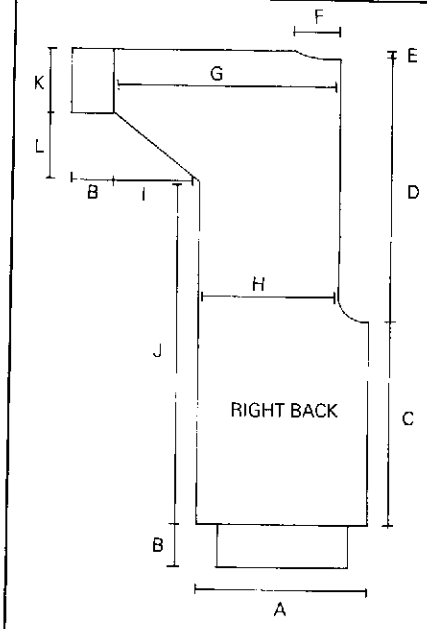
Work as for right back to *, using st st and MC instead of Fair Isle patt. K 7 rows. RC shows 114 [132].

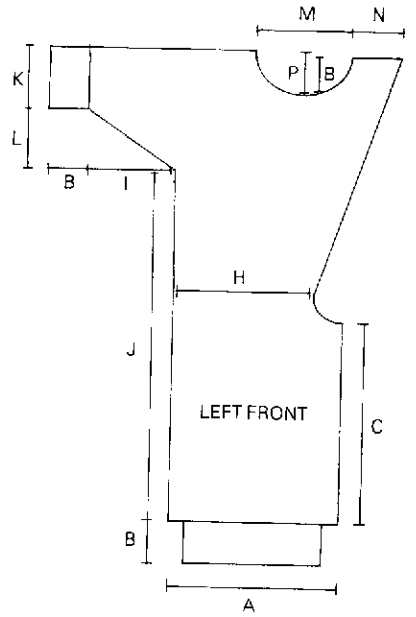
SHAPE FRONT EDGE

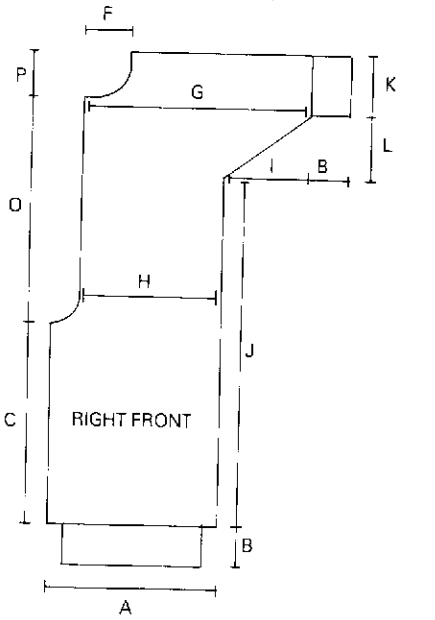
Inc 1 st at right edge of next and every foll 3rd row until there are 69 [76] sts. K 2 [1] rows. RC shows 171 [185].

SHAPE SLEEVE

Cont to inc at front edge on every 3rd row from previous inc and, AT THE SAME TIME, inc 1 st at left edge on every row until there are 109 [116] sts. Cont to inc at front edge only on every 3rd row from previous inc until there are 112 [122] sts. K 2 [0] rows. RC shows 210 [232].







A	= 21 [24] cm	I	= 10.5 cm
B	= 5 cm	J	= 43 [46.5] cm
C	= 25 [29.5] cm	K	= 7.5 [9.5] cm
D	= 32.5 [33.5] cm	L	= 7.5 cm
E	= 0.5 cm	M	= 12 [13.5] cm
F	= 5.5 [6] cm	N	= 6 cm
G	= 28.5 [31] cm	O	= 27.5 [28.5] cm
H	= 17.5 [20.5] cm	P	= 5.5 cm

6 LET'S DANCE

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

4-ply High Bulk Acrylic from Uppingham Yarns.
1 x 500g cone in Lemon (MY).

GARMENT WEIGHT
Finished garment in first size weighs 90g.

The fibre content of this yarn is 100% Acrylic. For further details, please contact Uppingham Yarns Ltd., Uppingham, Leicestershire LE15 9QL. Telephone: 0572 823747.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 61 [66, 71] cm, 24 [26, 28] in.
Actual size 61 [66, 71] cm, 24 [26, 28] in.
Length to back neck 32.5 [35, 37.5] cm, 12¾ [13¾, 14¾] in.
Sleeve seam 7 [7.5, 8] cm, 2¾ [3, 3¼] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Dec 2 sts at raglan edges by using a 3-prong transfer tool. Pick up 3 edge sts and place sts 2 and 3 on to Ns 4 and 5 (2 sts on each N) and st 1 on to N 3.

BACK

With carriage at right, set machine for 1x1 rib. Using MY, cast on 94 [102, 108] sts in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 16 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 48 [56, 64] rows.

SHAPE RAGLAN ARMHOLES
Cast off 4 sts at beg of next 2 rows. K 4 rows. Dec 2 sts at each end of next and every foll 5th row until 46 [62, 76] sts rem, then on every foll 4th row until 30 [34, 36] sts rem. Using MT+3, K 1 row. Cast off with a latch tool.

RIGHT FRONT

With carriage at right, set machine for 1x1 rib. Using MY, cast on 65 [71, 77] sts in 1x1 rib. Work as for back from * to *. ** Set RC at 000. Using MT, K 6 [4, 2] rows. K 1 row extra for left front.

SHAPE FRONT EDGE
Dec 1 st at left edge of next and every foll 3rd row until 51 [53, 56] sts rem. K 2 [0, 1] rows.

SHAPE RAGLAN ARMHOLE
Cont to dec at front edge on every 3rd row from previous dec and, AT THE SAME TIME, cast off 4 sts at beg of next row, K 5 rows. Dec 2 sts at raglan edge of next and every foll 5th row until 9 [19, 29] sts rem, then on every foll 4th row until 2 sts rem. K 1 row. Fasten off **.

LEFT FRONT

Work rib as for right front, then from ** to ** reversing shapings by noting alteration in number of rows worked and reading right for left.

LEFT SLEEVE

With carriage at right, set machine for 1x1 rib. Using MY, cast on 60 [66, 72] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 12 rows. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st at each end of next and every foll 3rd row until there are 72 [78, 84] sts. K 2 [4, 6] rows. RC shows 18 [20, 22]. K 1 row extra for right sleeve.

SHAPE RAGLAN TOP
Cast off 4 sts at beg of next 2 rows, K 4 rows. Dec 2 sts at each end of next and every foll 5th row until 24 [38, 52] sts rem, then on every foll 4th row until 16 [18, 20] sts rem. K 2 rows. Cast off 6 [8, 10] sts at beg of next row. Dec 2 sts at beg of next row. Cast off 2 sts at beg of next and foll alt row. Dec 2 sts at beg of next row. Fasten off rem 2 sts.

RIGHT SLEEVE

Work as for left sleeve reversing shapings by noting alteration in number of rows worked.

FRONT BAND

With carriage at right, set machine for 1x1 rib. Using MY, cast on 13 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–2••, K until strip, when slightly stretched, fits up right front edge, across top of right sleeve, across back neck, across top of left sleeve and down left front edge (approx 267 [285, 310] rows). Cast off.

CORD TIES (MAKE 2)

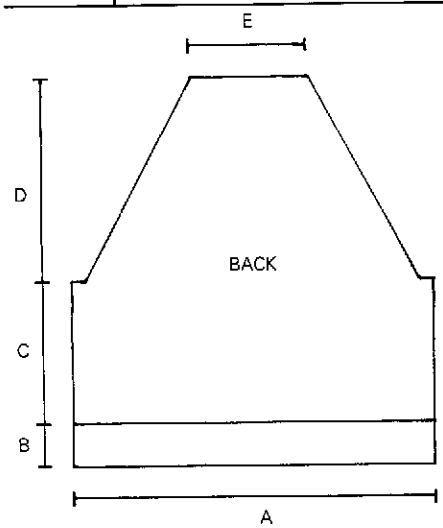
Using MY, cast on 4 sts by hand. Using MT–3, K a circular cord approx 30 cm, 12 in long. Cast off.

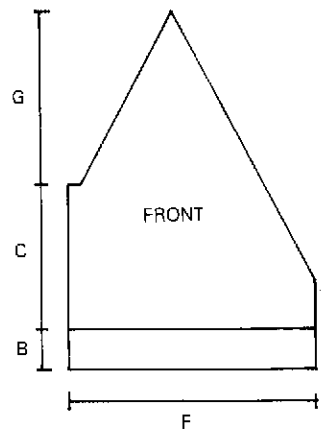
PRESSING

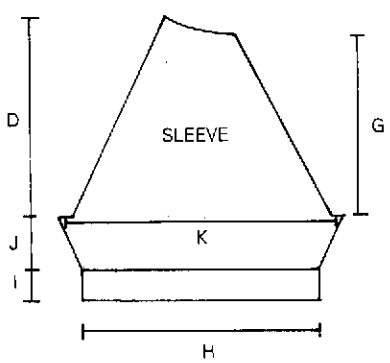
With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join raglan, left side and sleeve seams. Join right side seam, leaving a 2.5 cm, 1 in opening above welt. Sew front band into position. Sew cords to front band approx 1 cm, ½ in above welt.







A = 31 [34, 36] cm
B = 3.5 cm
C = 12 [14, 16] cm
D = 17 [17.5, 18] cm
E = 10 [11, 12] cm
F = 21.5 [23.5, 25.5] cm
G = 15.5 [16, 16.5] cm
H = 20 [22, 24] cm
I = 2.5 cm
J = 4.5 [5, 5.5] cm
K = 24 [26, 28] cm

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SHAPE NECK

Using a length of MC, cast off sts 15 to 28 [17 to 34] inclusive at right of centre 0. Push 74 [80] Ns at left to HP and cont on rem sts for first side. Cont to inc at front edge on every 3rd row from previous inc and, AT THE SAME TIME, dec 1 st at neck edge on next 10 rows. 18 [17] sts.

1st SIZE

K 6 rows.

2nd SIZE

K 1 row. Inc 1 st at front edge of next row, K 4 rows. 18 sts.

BOTH SIZES

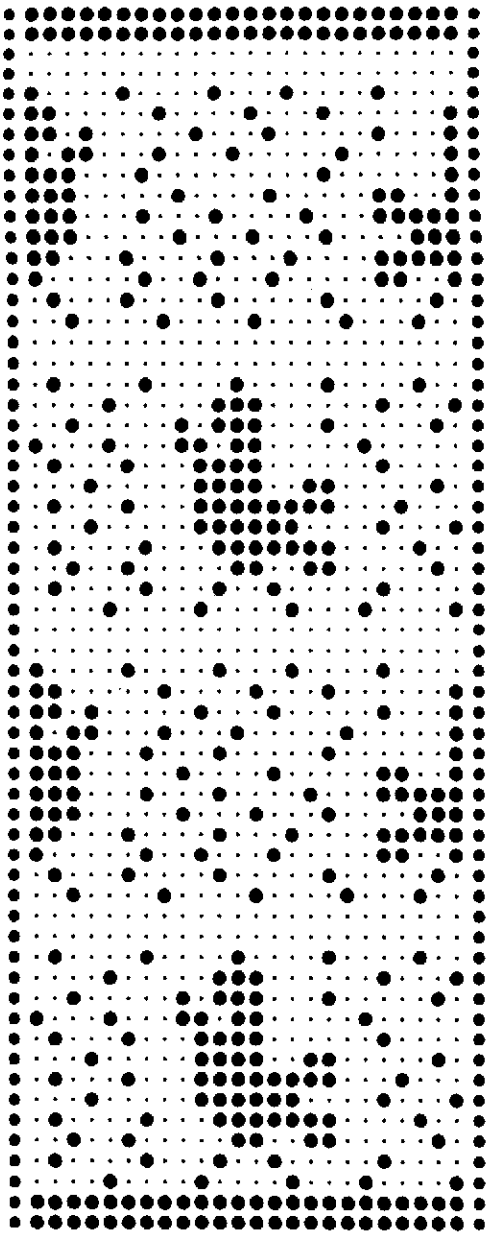
RC shows 226 [248]. Cast off. With carriage at left, push rem Ns from HP to UWP. Using MC, dec 1 st at neck edge on every row until 64 [70] sts rem. K 12 rows. Cast off.

SLEEVE CUFFS

Join shoulder seams. With carriage at right and using MC, cast on 41 [47] sts in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 20 rows. Transfer sts for st st *. With P side facing, pick up 41 [47] sts along lower edge of sleeve and place on to Ns. K 1 row. Cast off.

LEG CUFFS

Join outside leg seams. With carriage at right and using MC, cast on 61 [67] sts in 1x1 rib. Work as for sleeve cuffs from * to *. With P side facing, replace 120 [136] sts from lower edge of leg on to Ns.



PUNCHCARD CHART

gathering evenly. K 1 row. Cast off.

RIGHT FRONT BAND

Using MC, cast on 10 sts by hand. Set RC at 000. Using MT–1, K 104 [108] rows. Cast off.

LEFT FRONT BAND

Using MC, cast on 10 sts by hand. Set RC at 000. Using MT–1, K 31 [32] rows. * Counting from both edges, make buttonholes by transferring the 4th st on to the 5th N. Leave empty Ns in WP. K 31 [32] rows. Rep from * 2 times more. Make buttonholes over same sts as before. K 4 rows. RC shows 128 [132]. Cast off.

NECKBAND

Using MC, cast on 10 sts by hand. Set RC at 000. Using MT–1, K 26 rows. Counting from both edges, make buttonholes by transferring the 4th st on to the 5th N. Leave empty Ns in WP. K 152 rows. RC shows 178. Cast off.

LEG BANDS (MAKE 2)

Using MC, cast on 10 sts by hand. Set RC at 000. Using MT–1, K until long enough to go along inside leg edges starting and finishing 12.5 cm, 5 in from lower edge of leg cuffs. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join crotch and centre back seam. Join sleeve and cuff seams. Join leg cuff and leg seams for 12.5 cm, 5 in. Sew neckband around neck edge, matching buttonhole on left front to inside shoulder edge on right front. Fold in half and catch down on inside. Sew front bands into position, fold in half and catch down on inside. Sew on buttons. Sew leg bands into position, fold in half and catch down on inside. Sew on snap fasteners using B, Swiss darn eyes.

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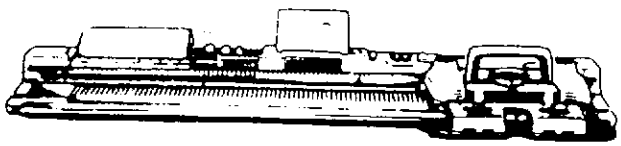

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KALEIDOSCOPE

RABBIT PYJAMA-CASE

This friendly rabbit is a pyjama case, whilst her baby is a cuddly toy.

Jane Platt

PATTERN RATING
* Easy to knit

MACHINES
This pattern is suitable for standard gauge punchcard machines with Fair Isle facility. We used a Toyota 868.

MATERIALS
4-ply Acrylic.
PYJAMA CASE
45g in Brown (A) and 55g in White (B).
BABY
20g in Brown (a) and a tiny oddment of White (B).
Brown and Black felt for eyes.
Flesh-coloured felt for inner ears of large rabbit.
Cotton thread to match felt.
Pink yarn or embroidery thread for noses, mouths and paws.
UHU glue to stick black felt pupils and baby's eyes.
Stuffing for heads, paws and baby's body.
18 cm, 7 in zip for pyjama-case.
Long-eyed sewing needle suitable for yarn, fine sewing needle and darning needle.

PATTERN INFORMATION
For a list of the abbreviations we use, please look under Pattern Information in Contents list on page 6.

MEASUREMENTS
Size of completed rabbits: adult – 33 cm, 13 in long
20 cm, 8 in high.
baby – 15 cm, 6 in long.
13 cm, 5 in high.

TENSION
14 stitches and 19 rows measured over a 5 cm, 2 in square knitted plain (tension dial approximately 5). MT used throughout, unless otherwise stated.

For KNITTING NOTES, see page 90.

LARGE RABBIT

BODY
Quick cast-on using A and MT+2, pushing alt Ns to 65 at left and 66 at right of centre 0 to WP. 131 sts. Fair Isle patt 100 rows with A and B. Break A. Set to MT. K 30 rows plain B. Quick cast-off. As cast-off edge will be gathered, fasten off only unravelled end. Leave cast-on edge which will also be gathered.

HEAD
Quick cast-on using A and MT+2, pushing alt Ns to 38 at left and 39 at right of centre 0 to WP. 77 sts. Fair Isle patt 50 rows with A and B. Break B. Quick cast-off and finish as for body.

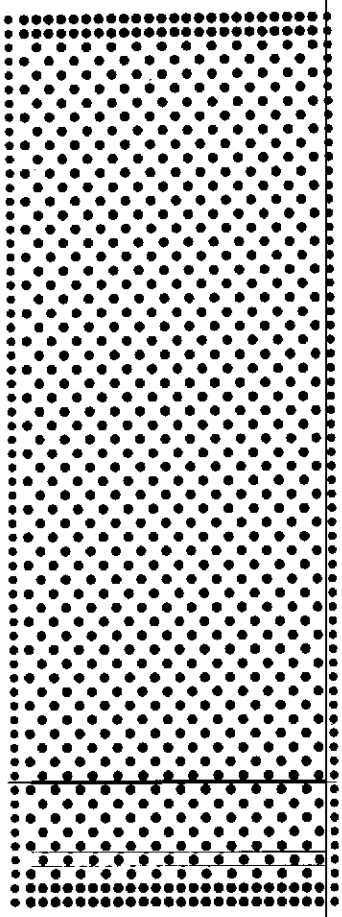
EARS (MAKE 2)
Quick cast-on using A and MT+2, pushing alt Ns to 22 at left and 23 at right of centre 0 to WP. 45 sts. Fair Isle patt 40 rows with A and B. Break B. Thread end of A through darning needle and remove sts from needlebed. Leave cast-on edge.

FRONT FEET (MAKE 2)
Quick cast-on using A and MT+2, pushing alt Ns to 15 at left and 16 at right of centre 0 to WP. 31 sts. Fair Isle patt 16 rows with A and B. Break B and finish as for ears.

BACK FEET (MAKE 2)
Make as for front feet but patt 30 rows.

TO MAKE UP
NOTE: Sew up all pieces using purl side as **right** side.
BODY
Pin side edges tog with right side inside and backstitch leaving an 18 cm, 7 in opening at centre of Fair Isle part of seam for zip, leaving cast-off and cast-on yarn ends free to pull up. Pull up both yarn ends as tight as will comfortably go. Flatten with body seam at bottom and pin gathering tog. Backstitch close to gathers to make neat seams. Turn body to right side. Work a line of running sts around body at colour change with matching yarn. Pull up tight and fasten off to make tail. Pin and sew zip into opening. Flatten body with zip at bottom. Run a line of tacking sts along top fold at front of body to mark position of head. Fill body with pyjamas or similar to pad out body. Pin seam at underside of tail on to body seam below and sew.
HEAD
With right side inside, tightly pull up one yarn end, oversew hole at centre of gathers and backstitch side edges tog. Turn and stuff. Pull up rem yarn end, oversew hole as at other end of head and fasten off. Pin head seam to body along tacking st line so that head overlaps front of body slightly and sew. Sew head to body around this line to make head less floppy.
EARS
Make as for head omitting stuffing. Flatten with seam running down centre front. Cut two inner ears from flesh-coloured felt, using template. Pin to front of ears over seam and sew in position with matching cotton, or glue if preferred. Fold ear in half with felt inside and sew base and 2 cm, 3/4 in of side edges tog. Sew ears to either side of head with inner ears facing out to sides.
FEET
Make feet up as for head. With seam at underside of foot, work 3 straight sts across front of each foot with double pink yarn or thread. Sew other end of front feet to base of chest either side of body seam. Pin back feet to underside of body approx 4 cm, 1 1/2 in from tail and 5 cm, 2 in apart. Sew back 3 cm, 1 1/4 in to body leaving remainder free.
FEATURES
Cut two eyes from brown felt using template. Cut 2 small circles from black felt for pupils and glue to centre right

CARD 1



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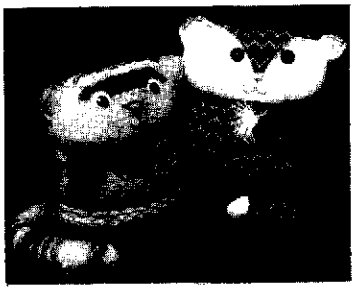

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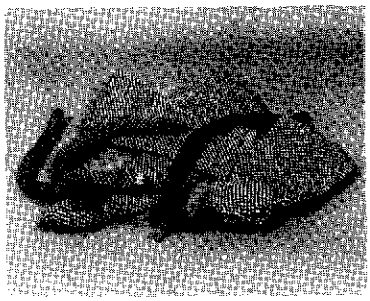

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KALEIDOSCOPE

KNITTING NOTES

We used purl side of knitting as right side for large rabbit and knit side as right side of knitting for the baby.

The original item was designed on a Toyota 858 using the basic punchcard 1, i.e., all sts in same colour and used courtesy of Atsin UK Ltd., Unit 4, Swan Business Park, Sandpit Road, Dartford, Kent DA1 5ED. Punch this card if necessary using the supplied chart.

For other models, we suggest you substitute a similar pattern specially recommended for your machine.

The needle selection for Fair Isle patterning also varies from machine to machine. For some the card is inserted and locked on the previous row, whilst on others this is done at the start of the first Fair Isle row. Therefore the pattern states the number of plain or pattern rows required. You should insert your card, set to row 1 and lock if necessary at the appropriate time, according to your type of machine. If in doubt, consult your handbook.

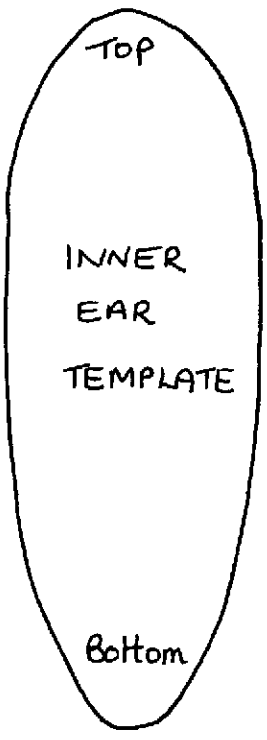
QUICK CAST-ON

This cast-on method is used throughout. Carriage at right. Tension dial set to MT. Use the quick cast-on method. Push alt Ns to left and right of 0 to WP as given in instructions. K 1 row. Hook on cast-on comb. Push rem Ns between left and right into WP. K 1 row. Carriage back at right. Cont as given.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts, or fasten off as given in patt. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

QUICK CAST-OFF

Carriage at right. Set tension dial to 10. K 1 row of loose sts. Set tension dial to MT. K 1 row. Thread sewing needle with long length of matching yarn. Knot to right end st of loose row. Take needle through sts of this loose row and leave yarn end at left-hand side. Break knitting yarn. Run carriage across bed to release knitting. Unravel last row, remove any slack and fasten off both ends at left-hand side for a straight edge. For a gathered edge, fasten off only unravelled end and pull rem end to gather up sts. See patt for which is required.



side of eyes. Pin eyes to head and oversew in position with matching cotton, pushing a little stuffing under each eye to give them more shape. Using double pink yarn, embroider a 'Y' shaped nose and a st either side of nose base for mouth.

BABY

BODY

Quick cast-on using A, pushing alt Ns to 33 at left and 34 at right of centre 0 to WP. 67 sts. K 50 rows with A and 12 rows with B. Quick cast-off and finish as for large rabbit body.

HEAD

Quick cast-on using A, pushing alt Ns to 27 at left and 28 at right of centre 0 to WP. 55 sts. K 30 rows and finish as for body.

EARS (MAKE 2)

Quick cast-on using A, pushing 10 alt Ns to WP. 19 Ns. K 20 rows. Break yarn, thread end through darning needle and remove sts from needlebed. Leave cast-on edge.

FRONT FEET (MAKE 2)

Make as for ears, but K 10 rows.

BACK FEET (MAKE 2)

Make as for ears.

TO MAKE UP

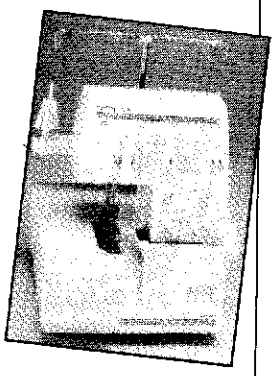
NOTE: Use **knit** side as **right** side of all pieces.

Follow instructions for pyjama-case, noting following variations. Sew up body as for head but gather tail as for pyjama-case before stuffing. Sew head to top of body without marking position with tacking. Cut two 1.25 cm, 1/2 in circles of brown felt for eyes and 2 smaller black felt pupils. Glue pupils to centre of eyes. Glue eyes to head below ears. Work features as described for large rabbit.

You can send for details of Jane Platt's exciting hand- and machine-knitting patterns to make toys, ornaments and novelties. They are quick and simple to knit from leftover yarn and make wonderful gifts for children, adults and fund-raising activities. For colour brochure, send 50p (refundable) in either coins stuck to cardboard or 2 x 1st class stamps to: Jane Platt, Knit-Knacks (MKM), 16 Springfield Road, Binfield, Berkshire RG12 8TW.

COMPETITION

DECEMBER PRIZE WINNERS



It's a little late to be handing out Christmas presents but the winners of our Christmas competition will not be grumbling – particularly Miss C. Gillison of Liverpool whose card was the first correct entry to be drawn.

Miss Gillison wins the super Hobbylock overlocker from Pfaff, the first prize and also the puzzle answer we were looking for – 'Pfaff Overlocker'.

The next two cards were from Mrs S. Connolly of Plymouth and Mrs I. Maccoss of Maryport, Cumbria who will each receive yarns worth £50 from the very desirable ranges by Forsell.

Finally, three copies of Alice Starmore's latest book *'Charts for Colour Knitting'* will be an endless source of design inspiration and pattern knitting to Mrs A. M. Crossley of Skipton, Mrs L. Dayer of Chelmsford and Mrs A. Ware of Newton Abbot.

FASHION FLASH

'Soft and silky' is the message for spring/summer knitwear as silk takes the stage as the favoured fashion fibre. Quick off the mark are the leading Mail Order houses who all include garments featuring this trend.

The very unusual kimono-cardigan is a fine knit with shadow stripe in ecru knitted silk and is from the Empire Stores catalogue. It's made in sizes 10/12 and 14/16 and costs £36.99. (Empire Stores Cat. No: MR 2556, 18 Canal Road, Bradford, Yorkshire.)

The long-line ribbed tunic with side vents is in a luxurious silk blend – 80% silk, 20% cotton. From the Freemans catalogue, in sizes 10, 12, 14, 16 and 18 at £18.99 and offered in natural, cinammon, pale blue and pistachio. (Freemans, 139 Clapham Road, London SW9.)

Still on our silky theme, we highlight the season's new long-line vest dress from the GUS catalogue. In knitted silk, the dress length is 49 inches and it is offered in natural, in sizes 10-16. Price £37.99. Cat. No: HA 31 30. Information from GUS, Universal House, Devonshire Street, Manchester.

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DESIGN-WISE

DESIGN IN KNITWEAR

In accordance with our policy of keeping readers 'ahead of the trend', we bring you a report on the prestigious Trade Fair 'Design in Knitwear 1994' where buyers preview the best knits for next winter!

Jean Wiseman

Trade shows are popular with store buyers enabling them to see the new shapes, colours and yarns long before the season – and the choices they make at these events end up being the garments which will be in shops around the world months later.

Here seasoned designers show alongside the new and emerging talents, while the International Wool Secretariat provides professional guidelines on colour and trend predictions – with a multitude of ideas and inspirations for hand and machine knitters at home.

The IWS offer three main themes: '**Contemporary**' suggests fluid essentials, minimal and harmonious with layering the key element. Shapes are supple and simple with the elongated A-line, narrow at the shoulders and wide at the hemline. The Empire-line makes a welcome return in women's wear created by layering a cropped sweater over a gently flaring long tunic or skirt. For men, cardigan shapes and soft jersey trousers cut loose, produce

Polo neck and leggings, PATRICIA ROBERTS; Patchwork waist coat, JO CRANSTON; Aran cardigan, LIZ & BARBARA WYNIAL. His sweater, BLACK SHEEP.

Wide-legged trousers, tunic and dressing gown, TSE CASHMERE. His Merino jumper JOHN SMEDLEY; felted lambswool waistcoat, JO CRANSTON.

the same rectangular silhouette. Colours are vibrant and confident.

'Authentic' is a universal theme that takes its inspiration from ancient cultures and ethnic groups, traditional skills and the great outdoors. Shapes are relaxed and casual, dictated by texture, with layering and mixing of different yarn and stitch effects. Easy going separates are the basics for a personalised unisex wardrobe. Yarns – flecked, irregular colour mixtures. Astrakhan and fur effects, slubs and pebbled textures. Colours capture the warm seasonal hues as autumn turns to winter and reflect the differing qualities of natural light around the world.

'Flamboyant' – a bright vibrant and versatile theme, with unexpected energy! Fashion goes to new lengths and new proportions breaking the rules by mixing quirky and mismatched layers in establishment ways. The silhouette is essential – sleek and body conscious. In men's knitwear, styling is more relaxed with over-sized shapes. Both demonstrate youthful originality. Yarns are a multi-mix of colour and twist effects – often boucle, wool, chenille or tweed textures.

Colour and pattern return with bold stripes, minute jacquards and an irregularity of pattern mixing – all playing an important role in chaotic combinations.

This is a brief advance summary – but we shall be returning to Design in Knitwear in future issues to consider the trends and ideas set by individual designers and wholesalers.

Please note that these garments will be sold in the shops and patterns are not available.

Cropped multi-coloured jumper in cotton Chenille by ANUPAMA YADAR.

"What I really wanted to do when I got home was unwind."

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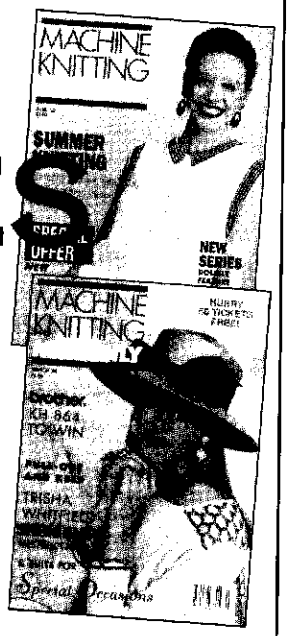

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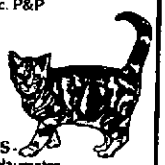

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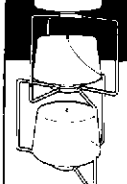

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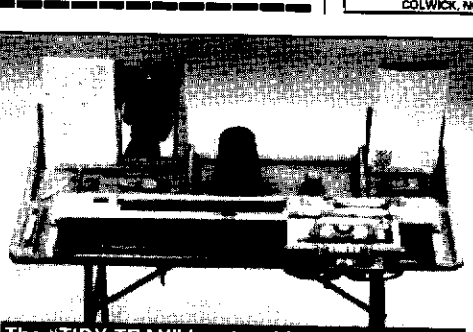

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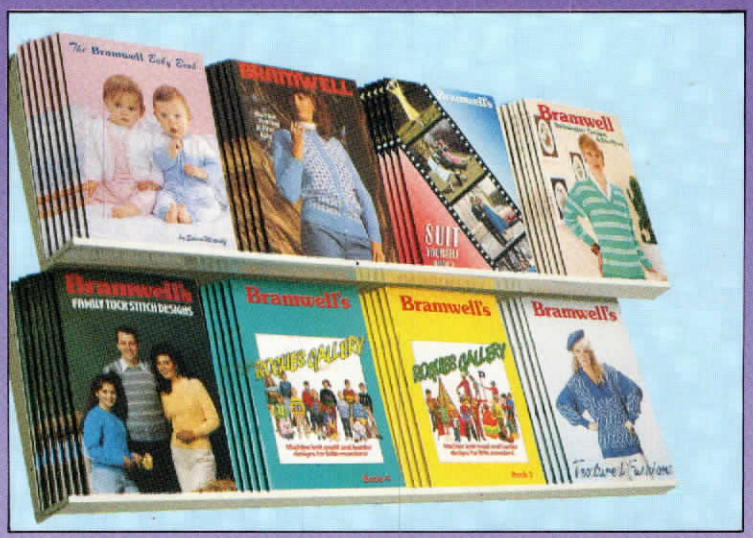

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